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ABSTRACT

This book is intended for all folk dancers and teachers of folk dance who wish to have a library of beginning and intermediate folk dance. Rhythmic box notations and teaching suggestions accompany all of the beginning and intermediate folk dances in the book. Many choreographies have been added to give beginning dancers more experience with basic dance movements. Along with each dance title is the pronunciation and translation of the dance title, the country of origin, and the "Rhythmically Moving" or "Changing Directions" recording on which the selection can be found. The dance descriptions in this book provide a quick recall of dances and suggested teaching strategies for those who wish to expand their repertoire of dances. The eight chapters include: (1) "Beginning and Intermediate Folk Dance: An Educational Experience"; (2) "Introducing Folk Dance to Beginners"; (3) "Introducing Even and Uneven Folk Dance Steps"; (4) "Intermediate Folk Dance Steps"; (5) "Folk Dance--The Delivery System"; (6) "Folk Dance Descriptions"; (7) "Beginning Folk Dances"; and (8) "Intermediate Folk Dances." Six appendixes conclude the volume. (SM)

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# Teaching Folk Dance

## Successful Steps

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# Teaching Folk Dance

## Successful Steps

Phyllis S. Weikart

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# Dedicated

To my friends and family

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# Preface

The many opportunities I have had over the years to share my love for international folk dance with students of all ages have led to some of the most memorable events in my teaching career. To watch the faces of elementary-aged students as they become successful with folk dance; to observe middle school and high school students as they change from being critical and uncomfortable with dance to being successful and eager to learn more; to work with college-aged students and students of senior citizen age, and to have some of those individuals become successful with dance for the first time in their lives—these have all provided me with many exciting teaching memories.

This book is written for all of the folk dancers and teachers of folk dance who wish to have a library of beginning and intermediate folk dance. This exciting educational form of dance should never be lost. Folk dance is the only form of dance that provides true integrated learning across the curriculum. With the strong base in movement and music that international folk dance provides, students can become more successful in understanding concepts in other areas, such as physical education (including fitness), music, art, math, science, language and literacy, social studies, history, current events, and foreign languages.

*Teaching Folk Dance: Successful Steps* consolidates and expands on the material presented in my two previous folk dance books, *Teaching Movement & Dance: A Sequential Approach* and *Teaching Movement & Dance: Intermediate Folk Dance*. This new volume includes many new features. For example, rhythmic box notations and teaching suggestions accompany all of the beginning and intermediate folk dances in this book, and many new choreographies have been added to give beginning dancers more experience with basic dance movements. In addition, along with each dance title is the following information: the pronunciation and translation of the dance title, the country of origin, and the *Rhythmically Moving* or *Changing Directions* recording on which the selection can be found.

Many related folk dance materials are also available from the High/Scope Press. For example, many of the beginning dances in this book are demonstrated on the video series, *Beginning Folk Dances Illustrated 1—6*. A companion book, *Cultures and Styling in Folk Dance* by Sanna Longden and myself, serves as a much-needed resource for both teachers and students of folk dance, providing detailed information on the cultural background and styling of the various folk dances. The guides to the *Rhythmically Moving* recordings, which provide information about the music, are a further aid. These guides include information about the tempo, number of repetitions of the melody, form of the music, musical concepts and concepts for the dance, and the melodic notation for each musical selection. The *Guide* to *Rhythmically Moving 1* and *Guide to Rhythmically Moving 2* are currently available; additional *Guides* will follow each year.

The dance descriptions in this book provide a quick recall of dances and suggested teaching strategies for teachers who wish to expand their repertoire of dances. Teachers of music, physical education, and dance; teachers of elementary-aged students (grade 2 and above); middle school and high school teachers; college professors; recreation leaders; and parents will find this book useful. Individuals who have learned folk dances and now wish to develop the ability to teach these dances will find the descriptions concise and easily interpreted.

Teaching folk dance both to elementary-aged students and to teenagers has required the development of special approaches so that dancers are successful in their initial attempts to learn each dance. The learner's success always is most important. Dance should be for everyone and not just for those who find it easy. Much of my success in teaching folk dance is due to the *Education Through Movement: Building the Foundation* teaching model. This teaching model consists of three components, SEPARATE, SIMPLIFY, and FACILITATE: SEPARATE by using only one presentation modality at a time—demonstrate without talking, give verbal instructions without showing, or use hands-on guidance without talking or showing; SIMPLIFY by breaking down motor tasks and by beginning with what is easy or manageable to learn; and FACILITATE by using the Language-to Dance Vocabulary to engage the learner through thought, action, and language.

Many individuals have helped me over the years to make folk dance accessible to people of all ages. My heartfelt thanks to the following people for their assistance and support:

- The students who have provided the laboratory for my endeavors.
- The dedicated educators who have participated in the *Education Through Movement: Building the Foundation* program; the many who are now Certified Teachers in this approach to movement and folk dance; and the Endorsed Trainers who are sharing this approach in workshops across the country. These educators are part of a national network committed to helping children and adults attain success—academically, artistically, musically, and physically.
- My friends and colleagues who have been so loyal over the years, with special appreciation to Elizabeth (Libby) Carlton for her assistance with the musical form of the dance recordings, as well as the length of the microbeat/macrobeat introductions. Thanks also to Bev Boardman, Libby Carlton, Penny Mahoney, and Connie Wright, the lead assistants in the *Education Through Movement* summer program, for their ongoing support and guidance, as well as to the other trainers who have served as assistants in the training program.
- The many folk dance teachers in this country from whom I have had the pleasure and privilege to learn. These include Fred Berk, Sunni Bloland, Dick Crum, Andor Czompo, Eliahu Gamiel, Ricky Holden, Athan Karras, Martin Keonig, Atanas Kilarovsky, Judith and Kalman Magyar, Yves Moreau, Moshe Itzchak-Halevy, Michael and Maryann Herman, Bora Oxkok, Ken Spear, and Ron Wixman. In addition, I thank Carolyn Tower for her assistance with many of the Greek dances included in this book.

- Grateful appreciation is extended to the many professionals at the High/Scope Foundation who have offered assistance. Special thanks go to the following people: to editorial assistant Diana Knepp, for her tireless dedication to the production of the book; to my editor, Marcia LaBrenz, and to Lynn Taylor, editor-in-chief of the High/Scope Press, for their patience with me throughout the time we have worked together; and to the graphic designers, Margaret FitzGerald and Linda Eckel.

- Most especially, I thank my husband, David; daughters Cindy, Cathy, Jenny, and Gretchen; and sons-in-law Dale, Mark, and Vince for their support and encouragement and the joy I have had dancing with them. In addition, I would like to thank my grandchildren: Brian and Steven, who now are dancing with me; and Zachary, Jacob, Nathan, and Allison, who have been rocked, played with, and sung to with the knowledge that they too will be timed and coordinated and folk dancers of the future.

# Teaching Folk Dance

## 1

# Beginning and Intermediate Folk Dance: An Educational Experience

Teachers who have successfully incorporated folk dance into the curriculum often report it is students' favorite activity. Students arrive in the classroom or the gym asking "Can we folk dance today?" I, too, have found a similar excitement for the activity among teenagers attending the High/Scope Institute for Ideas. When the students at the Institute see me they ask, "When are we going to dance again?" To generate this type of enthusiasm in students, teachers must become aware of a teaching progression in which the necessary skills and concepts are introduced in a logical progression from simple to more complex. The reason this book has been written is to help teachers develop both an excitement for folk dance and an ability to teach folk dance successfully to students of all ages.

### Historical Background of Folk Dance

What is international folk dance? Why are students of all ages intrigued and challenged by this form of dance? Why is folk dance an important addition to any educational or recreational program?

Folk dance is a recreational dance form that should have a legitimate place in the educational curriculum. Folk dance is not so much the dance of a *country* as it is the dance of the *people* from a country. Folk dance is part of the cultural heritage of people from countries all over the world, and has been an important part of that heritage for many centuries. Folk dances enjoyed by one generation often have been passed down from that generation to the next one. In many countries the dancing group traditionally consisted of the young adults, their children, and the grandparents. As the children continued to dance, they became the new generation of adult dancers, and thus it was possible to carry on the tradition. Unfortunately, however, these dances seldom were written down. Therefore, very early forms of a particular dance may have been lost or in the very least may have undergone change from one generation to the next. In addition, depending on the mobility of the people within a region, many folk dances have taken on characteristics of other countries or regions.

Some of the dances in this book are fairly authentic versions of more traditional dances still being danced by people in the villages, regions, or countries of origin. Other dances have been arranged or choreographed to specific pieces of music by experts in the dance of those peoples. This latter is particularly true for dances of the numerous ethnic groups in Israel. A few of the dances are modified or simplified forms of ones performed by folk troupes.

## Folk Dance in the United States

Folk dance enjoyed popularity in the United States beginning in the early 1950s. The dances learned originally were brought to this country by individuals who researched the dance in the country or region where people were seen dancing, particularly in the villages of Eastern Europe and in the kibbutz in Israel. Folk dance clubs were formed in many areas of the United States, and some of those clubs are still in existence today. Folk dance was taught in public and private schools as part of the physical education or music curriculum, and it also was taught in universities throughout the country as a separate course. Although in many states dance is still a required element of the curriculum, folk dance is often not the form taught. Today it is often only a part of a social, folk, and square dance unit or required course, and the folk dance experience is minimal.

What has changed? As a faculty sponsor and active member of a folk dance club, as well as a teacher of folk dance and a participant in folk dance workshops, I am aware that the skill level of the people involved was much higher in the past than it is today. Because of the changes in college and university teacher preparation courses, the public and private school teachers of today often do not have the folk dance background to be able to include this activity in their classes. By the late 1970s dances once taught as "easy" dances were no longer easy for the beginner, as the motor development capability of students began to decline. Therefore, in order to help students to be successful, it became necessary to simplify dances and to not add style until the dance sequences were learned.

## Teaching Folk Dance to Today's Students

How can folk dance be taught in a way that addresses the declining skill level of students? To begin, it is important to understand the basic characteristics of this form of dance. In beginning folk dance, students have the opportunity to participate in an activity in which no partners are needed; where a "correct" starting foot is often not necessary for the early dances; where hands do not have to be held until students are comfortable with the dance and with each other; and in which boys and girls do not have to pair up with a partner of the opposite sex. For many elementary-aged students this last factor is important, because many are not ready for boy-girl relationships. Also, as will be shown in the next chapter, a structured circle is not required in the beginning folk dances, so students can participate without feeling as self-conscious as in other forms of dance. For all the aforementioned reasons, in this approach persons who feel inadequate or think they will feel inadequate in folk dance are protected in the early learning stages. This protection for the teenagers I work with may be the single most important factor that keeps them trying. Males, in particular, soon learn that they can be successful and enjoy dance, often thought of in our society as a more feminine activity—a most unfortunate label. In addition to being enjoyable and making one feel successful, students quickly recognize that the activity can be aerobic and a way to improve coordination and timing, as the following anecdote illustrates.

> A first-string football and baseball player in college served as a counselor for the High/Scope Institute for Ideas summer residential program. Because part of that program includes several evening folk dance sessions plus a folk dance workshop, this athlete participated in the folk dance. When he returned to college in the fall, the coach noted a marked improvement in this young man's agility, coordination, and timing. The coach asked what he had been doing differently during the summer. The young man replied, "I have been folk dancing." Each summer since that time I have talked with the male and female teenagers in the program who are interested in athletics about the potential that folk dance holds for improved coordination, timing, and body control and space awareness.

Contrast the possibilities for early success in folk dance with square dance, social or ballroom dance, or aerobics. In square dance, a partner is necessary; an awareness of space is critical for success; and more complex movements and directional patterns are used while keeping steady beat. Social or ballroom dance requires a partner, a correct foot, handholds, and movement in precise rhythm. Aerobic dance and exercise utilize complex movements, correct foot and direction, and integration of upper and lower body. When it is possible to strip away the aspects that lead to beginning frustration or failure, there is little wonder the beginner finds folk dance challenging but personally satisfying enough to create a desire for mastery. Of course, a great deal depends on the teaching methods and the partnership in learning that is supportive of individual feelings within the group. More will be said about teaching beginning folk dance to create the excitement and desire to want more.

## International Folk Dance as an Educational Experience

Why is international folk dance an important addition to any educational program? Beginning and intermediate folk dance experiences in physical education and music—in the classroom, in recreational activities, and in camp settings—provide many physical, musical, social, and cognitive experiences for students. Dance is one of the arts disciplines described in the National Standards for Arts Education.[1] In the grade-level clusters of grades K–4 and grades 5–8, Dance Content Standard #5, *Demonstrating and understanding dance in various cultures and historical periods,* includes the Achievement Standard to be able to "perform folk dance from various cultures with competence and confidence" in grades K–4 and to "competently perform folk and/or classical dances from various cultures; describe similarities and differences in steps and movement styles" in grades 5–8.

Persons trained in the "Education Through Movement: Building the Foundation" program are most supportive of these standards. The "Education Through Movement" program uses a conceptual learning approach that has a broad movement base. The guiding principles and sequencing involved are determined by knowledge of child development, established motor development principles, and our many years of practical experience with learners of all ages. For more information on the "Education Through Movement" program, see *Foundations in Elementary Education: Movement* by Phyllis S. Weikart and Elizabeth B. Carlton (published by High/Scope Press). We believe the base for organized dance must be made secure in grades K–1. By grade 2 students should be developmentally ready for beginning folk dance and by grade 5 for intermediate folk dance.

Folk dance provides many unique and powerful opportunities for students of all ages and abilities. There are opportunities to work with concepts in music, art, physical education, dance, language and literacy, math, social studies, history, and geography. Folk dance is a form of dance that brings us occasions for true integrated learning across the generations.

Participation in folk dance can also fulfill multicultural goals. Students in the United States have ancestors from Europe, the Middle East, Africa, Asia, and all other areas of the world. Therefore it is important to include all of these areas of the world in our multicultural offerings. Although many of the dances in this book have originated in Eastern Europe and the Middle East, it is important to remember the other countries that have supplied us with a rich dance and music heritage.

Folk dances emerge from people and cultures. Cultural history is represented in the clothing, footwear, geography, religion, music, and social activities, and the dance of the people is influenced by these factors. People in extremely hot climates, for example, rarely do overly energetic dances, while people in mountainous rocky regions use sure-footed patterns rather than fast footwork. Also, if clothing is loose fitting, the dances often include more freedom of movement. In almost every culture people dance for similar reasons. Most ethnic communities dance during wedding ceremonies, harvest festivals, religious events, social occasions, and just to have fun. To learn more about the cultures and styling of the folk dances, please refer to *Cultures and Styling in Folk Dance* by Sanna Longden and Phyllis S. Weikart, in press (High/Scope Press).

There are very few educational experiences that give a group the opportunity to function as one, and thus derive the joy that comes from

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The National Standards for Arts Education were developed by the Consortium of National Arts Education Associations under the guidance of the National Committee for Standards in the Arts that group experience. Folk dancing helps to create this sense of community, as students cooperate and assist one another. Cooperative learning is fostered as students work with partners or in small groups. Creativity is enhanced through the choreographic process as students create their own dances. This form of dance can help students improve balance and coordination, steady beat independence, visual and auditory processing, body and space awarenesses, and the ability to SAY & DO (combining thought and language with action). Memory and thinking skills are improved as longer sequences are combined and all have to rely on their own memories in order for the sequence to be danced successfully to the music. Fitness goals can be achieved with many of the dances or with a specific combination of dances. And, finally, students of folk dance develop an improved self-concept as success is achieved.

## Beginning Folk Dance

To develop competency and enthusiasm for beginning folk dance, teachers will find it to their advantage to build a logical movement foundation that supports a progression of skills and concepts ranging from simple to more complex. Students unfamiliar with folk dance—even those who may be fairly competent with other forms of dance—will need to build the basic sequences and dance steps for beginning folk dance in the same way a person without dance experience would develop those skills and concepts. In beginning folk dance, it is important that each person come to understand the *meaning* of the dance as well as its various steps; otherwise, the full educational experience afforded by folk dance will not be realized. Thus, the prerequisites for beginning dance success are the following:

- **Aural and visual processing ability**. Can the students act upon demonstrated movements or verbal directions? Can they attend to a task for an appropriate length of time?
- **Ability to use learner and group SAY & DO**. Can the students simultaneously combine an action with the spoken word for that action? Students who cannot unite action, thought, and language will not be able to understand the movement sequences and to replicate them independently.
- **Comfort with nonlocomotor (anchored) and locomotor (nonanchored) movement**. Have students had enough movement experiences to possess good balance, coordination, and ease with basic movement skills?
- **Ability to integrate upper and lower body movement (integrated movement)**. Can students perform basic locomotor movements and add purposeful upper body movements to them?
- **Basic timing**. Can students independently feel, express, and keep steady beat when listening to recordings or live music? Internalizing and performing precise rhythm patterns required in dance will be most difficult without such *beat competence*.

- **Beat coordination**. Do students have the coordination that will enable them to combine nonlocomotor and locomotor foot and leg sequences? Are they able to alternate a sequence of movements (that is, a sequence performed on one side of the body, then repeated on the other side)?

These prerequisites for folk dance success are the *observable outcomes* for seven of the nine key experiences in movement from the program "Education Through Movement: Building the Foundation." The key experiences in movement have been incorporated into the High/Scope Curriculum and are also used widely by teachers who employ other approaches. (These key experiences are explained in detail in *Foundations in Elementary Education: Movement* by Phyllis S. Weikart and Elizabeth B. Carlton.)

Further details on how to help beginning folk dance students are contained in Chapter 2, which presents the basic motor development sequence used in the beginning folk dances in this book, and in Chapter 3, which describes even and uneven beginning folk dance steps. The actual beginning dances are presented in Chapter 7 and are divided into three levels of difficulty, plus even and uneven folk dance steps.

## Intermediate Folk Dance

By its very name, "intermediate" folk dance implies a more difficult form of the beginning folk dances introduced earlier. Whereas the beginning folk dance experience was built around achieving balance, coordination, and the ability to combine nonlocomotor and locomotor movements into sequences and dance steps and thus into simpler dances, intermediate folk dance introduces the following complexities:

- More difficult dance steps
- More difficult combinations of locomotor/nonlocomotor sequences with dance steps
- Longer sequences of movements organized into multiple parts
- Sequences of movement that are longer or shorter than the musical phrase
- Sequences of movement to unusual musical form and phrasing
- Footwork that is more difficult because it is faster or much slower
- Sequences of movement to music in uncommon meters of 5, 7, and 9
- Dances to ethnic and more unfamiliar sounding music
- Movements beginning on the weight-bearing foot (hop or chukche)

To be successful with these complexities, several prerequisites for intermediate folk dance are listed below. These prerequisites for success, if addressed in grades 2–4, make it possible to introduce intermediate folk dance as early as grade 5 even while students are mastering the basic skills of beginning folk dance.

- Maintaining balance and group orientation while changing direction
- Adding a resting beat at the end of three movements or the end of a phrase
- Combining nonlocomotor foot/leg movements with locomotor ones
- Executing 2-beat and 4-beat recurring and alternating sequences
- Executing movement sequences that are faster or slower than the usual tempo
- Demonstrating competency with even and uneven beginning dance steps
- Combining dance steps with each other and with other sequences

Different types of intermediate folk dances are presented in Chapter 8. The dances include circle and line dances, single partner and mixer dances, individual and group performance dances, leader-led improvisatory dances, and dances in uncommon meters. These types of dances are divided into three levels of difficulty. Many of the dances in Level I may not seem more difficult than some of the beginning folk dances. They have been included at the intermediate level because of the complexity of their tempo, musical form or more ethnic sounding music, meter, and the combination of steps and sequences. These "bridging dances" enable us to ensure that there is not a drastic change as students progress from upper level beginning dance to intermediate dance.

## Recordings for the Dances

The music for all of the beginning dances in this book has been recorded for the *Rhythmically Moving 1–9* series; music for the intermediate dances is on the *Changing Directions 1–6* series. These recordings are available from High/Scope Press on compact disc, cassette, or record. Most of the recordings are instrumental, and whenever possible, ethnic instruments are played. Of the 219 selections that are included in the two series, a number have vocals sung in the language of the people.

## How to Use This Book

This book contains seven additional chapters. Chapter 2 contains information on introducing folk dances to beginners and guidelines for selecting movement and dance sequences and music for beginners. The motor development progression and the levels of difficulty for dance sequences are also contained in Chapter 2. Chapter 3 presents detailed descriptions of the even and uneven beginning dance steps. Chapter 4 presents the basic intermediate folk dance steps found in dances in this book. Chapter 5, "Folk Dance: The Delivery System," provides information on teaching techniques and strategies for beginning and intermediate folk dance. Chapter 6 introduces the component parts of each dance and explains how to read the box notation and dance descriptions. Chapter 7 presents all of the beginning folk dances by levels of difficulty, and Chapter 8 presents the intermediate folk dances. Appendix A provides an alphabetical list of all of the beginning folk dances by level of difficulty; Appendix B contains an alphabetical list of the intermediate folk dances by level of difficulty. Appendix C presents a suggested unit for beginning folk dance, while Appendix D presents information on various training options. A complete glossary of terms including the Language-to-Dance Vocabulary follows in Appendix E. Finally, Appendix F contains an alphabetical list of all the dances, including the title, pronunciation, translation, country of origin, and corresponding musical recording for each dance.

# 2

# Introducing Folk Dance to Beginners

Beginning folk dance requires an organization of lower body nonlocomotor and locomotor movements into a sequence that fits a musical selection. The result should be a smooth merging of the movement with the music. In folk dancing, music is not added to a movement pattern; rather the dance movement is designed to fit the style and ethnicity of the music.

Except for the most simple of the beginning dances performed in steady beat, most dances require the use of a rhythm pattern; "rhythm" is defined as the action of note values within and among the beats of a musical selection. For more information on building competence with steady beat and rhythm, please refer to *Foundations in Elementary Education: Movement* and *Foundations in Elementary Education: Music*, published by High/Scope Press.

The beginning folk dances in this book are primarily circle and line dances and partner mixers that use simple movement not requiring complex footwork, rhythms, or changes of direction. Each dance may first be mastered alone without hands held before exact formations are used with the entire group.

This chapter offers a developmental sequence for presenting beginning dances to students approximately age 7 to adulthood. Remember: **a beginner is a beginner at any age**. By grade 2, students should have been exposed to an introductory sequence of organized movements. Students should have competence in steady beat and beat coordination. They should be fairly proficient with processing verbal directions and responding to visual demonstrations. They should be able to SAY & DO and thus have the ability to combine action with thought and language. They should possess comfort with movement and awareness of body and space. If the students have not experienced the introductory sequences, the teacher will need to provide some movement experiences that assist the development of these competencies before attempting to introduce actual folk dances in grade 2. As students mature these basic abilities improve greatly as beginning folk dance is experienced.

When folk dances are introduced they need to follow a motor development order of difficulty to help students achieve success. The inherent characteristics of each level of difficulty, along with the skills needed for success, are described later in this chapter. In addition, the actual beginning dances in Chapter 7 are organized by level of difficulty.

Chapter 5 contains suggestions for teaching beginning folk dance, the delivery system. You may find it helpful to read that chapter along with this chapter to strengthen your understanding of a folk dance teaching philosophy that helps beginners of all ages achieve success.

Remember, the dances described in the beginning dance section are recommended for those students who have experienced many *ways to move*, who are *beat competent*, and who can *SAY & DO*.

Assuming that our group of students is ready to be introduced to beginning folk dance, three important questions should be considered:

1. What guidelines will we follow in selecting introductory organized movement and dance sequences and the corresponding music?
2. How will we plan and introduce the first experiences so that the participants feel successful?
3. How will we introduce the folk dance levels of difficulty?

## Guidelines for Selecting Music and Organized Movement and Dance Sequences for Beginners

### Guidelines for Selecting the Music

1. **Use instrumental music**. When vocal selections are used, students often focus on the words being sung, making it more difficult for them to attend to the dance sequence.

2. **Use music that has a strong underlying beat**. Since over 50% of beginning dancers lack beat competence, a strong underlying beat is an aid for them.

3. **Use music with distinct phrases that occur in groupings of 8 or 16 beats**. Since dance sequences fit the phrases of the music, it is easier for the beginning dances to have the music in these groupings of beats.

4. **Use music that is organized in two or three parts that are predictable in their repetition**. Music that is in AB, AABB, or ABC form is easier for beginning dancers to use.

5. **Use music organized (felt) in groupings of two beats rather than three beats**. It is easier for beginners to work with groupings of two beats because most of the music common to their experience is organized, or felt, in groups of two.

6. **Use music that is not too fast or too slow**. A metronome setting between 120 and 132 usually works well.

7. **At first use music that will be familiar to beginners.** Avoid music that uses unfamiliar instruments or has a distinct ethnic sound.

Please note that the musical selections for the early beginning dances, recorded on the *Rhythmically Moving* recordings (compact discs, records, and cassettes), meet these criteria.

### Guidelines for Selecting Movement and Dance Sequences

1. **The sequences need to follow the phrases of the music.** It is easier for beginning dancers to work with concrete phrases that connect movement and music.

2. **Each part of the dance needs to be highly repetitive.** Beginning dancers need repetition of sequences for mastery.

3. **The sequences should not require organized formations.** Organized formations, such as closed circles, make it harder for dancers and make them more conspicuous. They should be able to move about the room freely.

4. **The specific use of "right" or "left" foot needs to be omitted at first.** Although dances almost always have a "correct" starting foot, beginners are more successful if they can start on their preferred foot.

5. **The sequences should not require holding hands or taking partners.** Holding hands often intimidates the beginner who may be having some difficulty. Likewise, dancing with a partner can create tension.

6. **Avoid complicated directional changes at first.** Turning 90° or 180° is difficult for beginners who may lack space awareness.

7. **Begin with sequences that change feet on every beat.** It is more difficult to combine nonlocomotor leg movements with locomotor leg movements. When nonlocomotor movements are added use dances that have seven nonlocomotor movements before the locomotor step, then three nonlocomotor movements before the locomotor step.

8. **Avoid style movements until the foot patterns are organized.** Adding claps, snaps, or stylistic arm movements pulls the student's attention away from the foot patterns, making it more difficult to dance successfully.

9. **Build a consistent Language-to-Dance Vocabulary for the movements.** The ability to SAY & DO is a great help to the beginner. See the sidebar on pg. 25 for commonly used word labels and see the glossary in Appendix E for the complete Language-to-Dance Vocabulary.

## Building Success With the First Movement and Dance Sequences

Few folk dances satisfy the nine guidelines presented in this chapter. The international folk dance material that is suitable for beginners (from grade 2 on) often requires understanding and abilities well beyond a beginner's level of rhythmic competency, such as sideward patterns, recurring and alternating 2-beat and 4-beat sequences, and the use of the divided beat. Thus, **before introducing folk dance to elementary-aged students, teachers must provide opportunities for students to practice locomotor and nonlocomotor sequences in different combinations, in different directions, and to a variety of musical selections.**

You may wish to choreograph, and have the students choreograph, simple dance sequences based on the guidelines presented here. I have choreographed a number of easier dances for your use also. Be sure to use the Language-to-Dance Vocabulary with the group SAY & DO process. This process will enable students to chant an action word, indicating the type of step or the direction. Also, use groupings of four beats. Some easy sequences that employ these strategies are provided next. These sequences are particularly useful for younger elementary students. Please note that counting is employed only if the 4-movement sequence is repeated. The sequences may be tried out in free formation with SAY & DO, and then performed again to music. (See *Foundations in Elementary Education: Movement* for a more complete understanding of this process.) The capitalized words represent the spoken SAY words to which movement is added.

1. JUMP, JUMP, JUMP, JUMP; TAP, TAP, TAP, TAP. The movements are performed in place. Tapping is with one foot.
2. MARCH, MARCH, MARCH, MARCH; BOUNCE, BOUNCE, BOUNCE, BOUNCE. Marching is performed in place. Bouncing is with the whole body (quick down-up).
3. WALK, 2, 3, 4; WALK, 2, 3, 4; DOWN, UP, DOWN, UP; DOWN, UP, DOWN, UP. The walking is in any direction. Note that counting is used because of the repeat of the pattern, but the counting only goes to 4 rather than 8. Students need to begin to think in 4-beat sequences. DOWN, UP is bending and straightening both knees.
4. MARCH, MARCH, MARCH, MARCH; KNEES, KNEES, SHOULDERS, SHOULDERS; HOP, 2, 3, 4; HOP, 2, 3, 4. The hands pat the knees twice then the shoulders twice. The hop is first on one foot and then on the other foot. (No R foot or L foot is specified.)

In addition, you might wish to use two types of simple organized dances: **(1) Two-Part (Four-Part)** and **Three-Part** dances designed by you and by the students, and **(2) Big Circle** dances. The Two-Part (Four-Part) and Three-Part dances alternate nonlocomotor and locomotor movements from one part to the other; for example, Part I may use nonlocomotor movements and Part II, locomotor movements. Big Circle dances begin to incorporate more changes of direction as locomotor movement is used continuously, and they begin to involve the group in a common formation.

### Two-Part Dances

Construct a dance from a musical selection that is grouped into two sections (such as "Blackberry Quadrille," "Rakes of Mallow," or "Soldiers' Joy" on *Rhythmically Moving 2* and "La Raspa" and "Irish Washerwoman" on

*Rhythmically Moving 3*). The two-part dances and the *Rhythmically Moving* recordings on which they are found are described in Chapter 7. Parts I and II of each dance should each have 32 beats, thus allowing for repeated movement. Use a locomotor pattern for Part I (the two A sections of the music). Walk around the room in one direction on the first A and the other direction on the repeat of the A section of the music. Use a nonlocomotor pattern for Part II (the two B sections of the music). Push the arms in one direction on the first B and in a different direction on the repeat of the B section of the music. Have different students volunteer to be the leader for the nonlocomotor pattern of Part II. A simple two-part dance developed for older students is the simplified version of "La Raspa"; another dance is "Count 64." See Chapter 7 for the descriptions.

### Four-Part Dances

Use the same type of music for four-part dances. The difference between the four-part and the two-part dance is the use of more difficult movements for the four-part. For Part I walk on the tiptoes for the first A and walk with the toes turned in for the repeat of the A. For Part II use a sequence of patting knees then shoulders on the first B and ears and chin on the repeat of the B. Remember to involve the students by having them make up the sequences.

It should be noted that both two-part and four-part dances can be choreographed for limited space by converting locomotor sequences to in-place movements. The movements also may be performed by persons sitting in chairs—chair dancing. (See Chapter 6, pg. 84, for a more detailed explanation of chair dancing.)

### Three-Part Dances

Music that is organized into three sections (ABC), such as "Zigeunerpolka" on *Rhythmically Moving 2*, "Sliding" on *Rhythmically Moving 1*, or "The Little Shoemaker" on *Rhythmically Moving 3*, provides a structure teachers and students can use to create a dance. Example: Part I (A section), WALK in one direction or change direction in the middle of the part (after 8 beats); Part II (B section), pat two different body parts in a sequence for 8 repetitions; and Part III (C section), perform a different locomotor movement than Part I. Also see the dances for these selections in Chapter 7.

### Big Circle Dances

Big Circle Dances are more difficult than the two-, three-, and four-part dances described in the preceding section. Students now change from a more random pattern of movement to moving around the room in a more organized circle, either in a forward or backward direction, or toward and away from the center of the circle. The goal is for students to be able to learn to keep the beat and to change direction without losing balance. When traveling FORWARD or BACKWARD around the room it is easiest to change direction after 16 beats. Locomotor steps toward and away from the center are easiest with 8 beats in each direction. There isn't sufficient space to use 16 beats. Four-beat sequences change directions too quickly.

As students gain more experience, try cuing the change just before the musical change. Then try using a single circle without hands held, and finally join hands. Big Circle Dances may be used as the first dance in a folk dance class. It serves as a warm-up for the class and ensures success for all. As students gain more skill, dance patterns that have been learned can be added to this dance form. Examples of Big Circle Dances can be found in Chapter 7.

Working with older students (teenagers to adults) is a little more difficult. They are often not accustomed to working in the above ways. Therefore, I find I must begin with easy dances that are not considered juvenile and work on the balance, coordination, and timing through the actual dances. To help older students achieve early success and thus be motivated to continue to try to master the steps and patterns, use the teaching strategies suggested in Chapter 5 on the delivery system.

## Introducing Beginning Folk Dances and Steps by Level of Difficulty

Students now should be participating in simple dance sequences, should be comfortable changing direction, should have improved body control and balance, and should be able to use group SAY & DO. They are now ready to begin learning the dances and steps that are classified as "beginning" folk dances. It is advisable to introduce these steps and dances by level of difficulty, from the simplest to the more complex. Determining which dances to choose for your students depends on several factors:

- The chronological and developmental age of the students
- The students' familiarity with international music
- How comfortably the students move to the beat with changes in direction and movement patterns
- The amount of space available
- The attitude of the students toward dance

After teachers become familiar with more complex dances, they often tend to disregard the need to precede by level of difficulty, because it is fun to do dances that are more satisfying for the teacher. However, teachers must use caution not to disregard the need to proceed by level of difficulty. Dances should not be chosen *solely* because (1) the teacher enjoys them; (2) they *appear* to the *experienced* dancer to be easy; (3) the teacher thinks the students will enjoy them; or (4) they serve to demonstrate the teacher's dance ability.

The beginning folk dances presented in this book are organized by level of difficulty into the following groups: Levels I, II, and III, Even Dance Steps, and Uneven Dance Steps. **Levels I, II,** and **III** introduce patterns of movement of increasing complexity. The folk dances using these levels of difficulty do not have *specific folk dance steps*. The most difficult part of the dance places it in the level of difficulty chosen. From Level III students proceed to dances that use **Even Folk Dance Steps**. These steps are referred to as "even" because each movement in the step takes the same amount of time to execute. Dances using **Uneven Folk Dance Steps** are the most difficult of the beginning folk dances for students to master because of the combinations of beat, divided beat, and resting beat. Grade 4 is usually an appropriate time to expect students to be successful with the **Uneven Folk Dance Steps**, if they have had experience with the easier dances. It is important to remember, however, that *motor experience, not age, is the determining factor.*

Beginners should start with several **Level I** dances and then gradually move on to **Level II** dances as they become ready. When students are comfortable with **Level I** and **Level II** dances they should proceed to **Level III**. Beginning to add dances using **Even Folk Dance Steps** is also advisable. (Level III dances and dances using Even Folk Dance steps are similar in level of difficulty.) The **Even Folk Dance Steps** in order of difficulty are as follows: the CHERKESSIYA; the GRAPEVINE, which is a moving Cherkessiya; the STEP HOP; and finally, the SCHOTTISCHE, which is the Step Hop preceded by two steps. The **Uneven Folk Dance Steps**, in order of difficulty, include the THREE; the TWO-STEP, which puts a closing step into the Three; the YEMENITE, which has the same rhythmic structure as the Three- and the Two-Step; and finally the POLKA, which is a Two-Step preceded by a hop as an upbeat. The **Even Folk Dance Steps and Uneven Folk Dance Steps** are described in the next chapter.

## Dance Sequences by Level of Difficulty

The beginning folk dance categories that follow require the motor development of specific skills in order to proceed to the next level of difficulty. The most difficult sequence in each dance determines its placement in a level of difficulty. Grade or experience with organized movement also provides the teacher with the information necessary to select dances appropriate for the students involved. Level I dances are generally appropriate for students who are near the end of grade 1 or older. Grade 2 and older students who have had beginning experiences should be successful with Level II patterns and dances; grade 3 students with Level III patterns and dances, as well as those dances using even dance steps (see Chapter 3). The chart on page 26 summarizes the motor development sequencing within each of these three levels of difficulty.

Before we present the specific skills and components of each level of difficulty, it is helpful to define the following terminology:

**Single**—*one* purposeful movement repeated. If the same word for the same one movement can be repeated, the movement is single, such as "STEP, STEP, STEP, STEP."

**Sequence**—two or more *different* purposeful movements joined together. In a sequence, two or more words from the Language-to-Dance

Vocabulary accompany the movements, such as "SIDE, CLOSE, SIDE, CLOSE" or "HEEL, STEP, HEEL, STEP."

**Recurring**—a single or sequenced movement that occurs over and over *in the same way*. Jumping and hopping are single recurring movements, as are several stamps in a row. A recurring sequence is "SIDE, BACK, SIDE, BACK." The second SIDE, BACK begins on the same foot as the first one; thus it is recurring.

**Alternating**—a single or sequenced movement that changes sides of the body (they take turns). A single alternating movement is walking. An alternating sequence is "KICK, STEP, KICK, STEP." Two movements are performed on one side of the body before the sequence is performed on the other side. The second KICK, STEP begins on the opposite foot and therefore the sequence is alternating. The sequence also can alternate direction and starting foot, as in "SIDE, TOUCH, SIDE, TOUCH." The second begins on the opposite foot, making it an alternating sequence.

Each level of difficulty requires the development of specific skills; these skills are described below.

### Level I

***Single recurring in-place locomotor or nonlocomotor movements without reference to "correct" foot***

- BOUNCE, 2, 3, 4; BOUNCE, 2, 3, 4 (bouncing knees in a quick down-up pattern)
- JUMP, 2, 3, 4; HOP, 2, 3, 4 (jumping on two feet then hopping on one foot)
- STAMP, 2, 3, 4; STAMP, 2, 3, 4 (a *nonlocomotor* recurring pattern of one foot against the floor with intensity used)

***Single alternating locomotor patterns that use directionality without reference to "correct" foot***

- FORWARD, 2, 3, 4; FORWARD, 2, 3, 4 (moving *around* in the facing direction *counterclockwise or clockwise*); BACKWARD, 2, 3, 4; BACKWARD, 2, 3, 4 (moving *away from* the facing direction *around* the room). Note the organization of the Language-to-Dance Vocabulary in groups of 4 beats rather than groups of 8 beats. This organization prepares dancers for more difficult sequences that use 4-beat patterns.
- FORWARD, 2, 3, 4; BACKWARD, 2, 3, 4; IN, 2, 3, 4; OUT, 2, 3, 4 ("in" and "out" are toward and away from the center of the room).
- SCISSOR, 2, 3, 4 (alternate the stepping foot while kicking the free leg toward the center); IN, 2, 3, 4; SCISSOR, 2, 3, 4; OUT, 2, 3, 4.

## Level II

***Recurring 2-beat nonlocomotor sequences without reference to "correct" foot***

- UP, TOUCH, UP, TOUCH
- HEEL, TOE, HEEL, TOE

***Three nonlocomotor movements plus one locomotor movement—a 4-beat pattern without reference to "correct" foot***

- TOUCH, TOUCH, TOUCH, STEP
- STAMP, STAMP, STAMP, STEP
- UP, TOUCH, UP, STEP

Note: The third example uses a sequence (UP, TOUCH) that is more difficult than the first two examples.

***Three alternating locomotor movements plus one nonlocomotor movement without reference to "correct" foot***

- STEP, STEP, STEP, KICK

Note: In-place locomotor movements are the easiest.

- FORWARD, FORWARD, FORWARD, HEEL
- IN, IN, IN, KICK
- OUT, OUT, OUT, TOUCH

***Recurring 2-beat locomotor sequences moving sideward (the second sequence begins on the same foot as the first 2-beat sequence and a "correct" foot is specified)***

- SIDE, CLOSE, SIDE, CLOSE
- SIDE, BACK, SIDE, BACK (crossing behind)
- SIDE, CROSS, SIDE, CROSS (crossing in front)

***Alternating 2-beat sequences (a combination of a nonlocomotor and locomotor movement—the second 2-beat sequence begins on the opposite foot from the first sequence)***

- HEEL, STEP, HEEL, STEP
- KICK, STEP, KICK, STEP
- SIDE, TOUCH, SIDE, TOUCH
- SIDE, LIFT, SIDE, LIFT

***Two different 2-beat sequences performed one time***

- SIDE, TOUCH, OUT, TOUCH
- SIDE, TOUCH, IN, HOOK
- SIDE, LIFT, SIDE, STAMP

### Level III

***Uneven timing of movement sequences (a divided beat or resting beats are part of the pattern)***

- TOUCH, TOUCH, STEP/STEP, STEP (one divided beat in four in-place beats)
- IN, IN, IN/IN, IN (one divided beat in four traveling beats)
- FORWARD, 2, 3, 4; FORWARD, REST, FORWARD, REST (use of rest in the second 4-beat sequence)

***Recurring 4-beat sequences (second 2-beat sequence is different from the first 2-beat sequence; repeat of the 4-beat sequence begins on the same foot as the first one)***

- STEP, KICK, STEP, TOUCH; STEP, KICK, STEP, TOUCH
- SIDE, LIFT, SIDE, STAMP; SIDE, LIFT, SIDE, STAMP
- SIDE, BACK, SIDE, CROSS; SIDE, BACK, SIDE, CROSS
- HEEL, STEP, KICK, STEP; HEEL, STEP, KICK, STEP

***Alternating 4-beat sequences (second 2-beat sequence is different from the first 2-beat sequence; repeat of the 4-beat sequence begins on the opposite foot from the first one)***

- SIDE, CLOSE, SIDE, TOUCH; SIDE, CLOSE, SIDE, TOUCH
- SIDE, BACK, SIDE, KICK; SIDE, BACK, SIDE, KICK
- IN, CLOSE, KICK, STEP; IN, CLOSE, KICK, STEP

***Complex use of space (turning to face a different direction during the dance or for the repeat of the dance)***

- FORWARD, FORWARD, FORWARD, TURN; BACKWARD, 2, 3, 4
- Progressive circle dances and contradances

## Introducing Beginners to Level I Dances

Level I dances are the simplest of the folk dances and include the Two-Part, Three-Part, Four-Part, and Big Circle Dances. In addition, Level I dances have the following characteristics:

1. **There is a nonlocomotor or locomotor movement for each beat.** No resting beats or divided beats in the feet are included.

2. **There is no reference to "right" or "left" foot.** All dances can have or do have a "correct" foot. However, the intent in the Level I dances is for students to be able to begin on their preferred foot, thus insuring more success and, hopefully, more acceptance in this beginning experience.

3. **There is no need for hands to be held.** Holding hands increases the level of difficulty and adds tension to the learning experience. Add handholds when students are comfortable with each dance.

4. **The formations can be modified easily for beginners**. An unstructured circle allows students to move around the room, which gives each person more space. In addition, hands do need not to be held in partner mixer dances.

5. **There is repetition of sequences**. Each sequence is short and uncomplicated. Sequences often are repeated, e.g., FORWARD, 2, 3, 4; FORWARD, 2, 3, 4.

6. **The music is instrumental and has a strong, steady underlying beat**. Instrumental music reinforces the students' ability to feel and keep steady beat. In contrast, vocal selections, even when sung in another language, often pull the students' attention to the words. The strong, steady underlying beat helps students stay in the timing of the dance.

Because it is difficult to find ethnic dances that satisfy the above criteria, I have choreographed several dances and simplified some original folk dances for teachers to introduce to their beginning students. (These choreographed and simplified dances are described in Chapter 7, and the music is found on the *Rhythmically Moving* recordings.) All the dances described are also appropriate for older students and adults.

## Introducing Beginners to Level II Dances

When students are comfortable with **Level I** dances, they are ready to proceed to **Level II** dances. Second grade is generally a developmentally appropriate time to begin these dances if the students have the prerequisites of strength, balance, coordination, and steady beat competence. (See *Foundations in Elementary Education: Movement* for information about building these prerequisite abilities.) The other characteristics of **Level II** dances include the following:

1. **There are recurring 2-beat nonlocomotor movement leg sequences**. Example: UP, TOUCH, UP, TOUCH; UP, TOUCH, UP, STEP. These nonlocomotor lower body sequences do not require the one locomotor movement to change sides of the body until the eighth beat. This is simpler than the following characteristic because of the repetition of nonlocomotor movements.

2. **Use of three nonlocomotor movements with one foot, followed by one locomotor weight transfer**. Example: TOUCH, TOUCH, TOUCH, STEP. Unlike the preceding characteristic, the one locomotor movement occurs on the fourth rather than the eighth beat. A simplify strategy is to have students touch next to the other foot. Add the style for the specific location for the touch later. This sequence is easier than characteristic 3 because nonlocomotor movements generally are simpler than locomotor ones.

3. **Use of three locomotor movements followed by one nonlocomotor leg movement**. Example: FORWARD, FORWARD, FORWARD, KICK. Stopping

the locomotor movements and inserting a nonlocomotor movement requires the ability to inhibit (holding one side of the body still while moving the other side). The tendency is to do an additional locomotor movement while doing the nonlocomotor kick simultaneously. A simplify strategy is to do the three locomotor movements, then balance, leaving out the nonlocomotor movement. In the example above, balance following the third forward step and omit the kick. Once the balance is established have students try to add the kick keeping the upper body upright (not leaning backward).

4. **Use of correct "right" or "left" foot.** Have students practice starting locomotor movements first with the preferred foot and then with the non-preferred foot. Following this practice, try designating "right" or "left" foot.

5. **Use of recurring 2-beat locomotor sequences moving sideward.** Examples: SIDE, CLOSE, or SIDE, BACK, or SIDE, CROSS. The repeat of the 2-beat sequence begins on the same foot as the starting foot. Begin by having students move sideward any way they wish using individual tempo. Have a student select one of the sideward sequences and the starting foot. All try the sequence using SAY & DO but with their own tempos. The student leader then sets the tempo with the SAY and all join in adding the movement (SAY & DO) when each is ready to do so. Another student then becomes the leader.

6. **Use of alternating 2-beat sequences.** Examples: HEEL, STEP, HEEL, STEP or SIDE, TOUCH, SIDE, TOUCH. The repeat of the 2-beat sequence begins on the opposite foot from the starting foot. It often helps students to practice the nonlocomotor arm motions before trying the leg sequences using nonlocomotor and locomotor movements. (See Level V of the Levels of Beat Coordination in Chapter 6 of *Foundations in Elementary Education: Movement*.) A simplify strategy is to practice the sequence while seated to establish the motor pattern before using the weight transfer position. Have students work in their own tempos first before group SAY & DO.

7. **Two different 2-beat sequences performed one time.** Example: STEP, KICK, STEP, TOUCH. Have students experiment with combinations of 2-beat sequences. Try different students' ideas. Stop after each 4-beat sequence. The combining of 2-beat sequences leads into repeated 4-beat sequences, which are described in the following section on **Level III** dances.

## Introducing Beginners to Level III Dances

When students are comfortable with the patterns of movement described for **Level II** dances they are ready to go on to **Level III** dances. Students in grade 3 who have had sufficient organized movement experiences should be ready to proceed to this level of difficulty. Remember, however, a beginner is a beginner at any age. Therefore, older students and adults will need the same careful sequencing that younger students need. Using the Language-to-Dance Vocabulary with group SAY & DO is the most powerful empowering tool for learner success. Those who do not use this tool most often are unsuccessful. The characteristics of **Level III** dances are as follows:

1. **Uneven timing of movement sequences (use of divided beat in four beats or the use of resting beats).** Examples: TOUCH, TOUCH, STEP/STEP, STEP and IN, REST, IN, REST; OUT, OUT, OUT, REST. This uneven timing (the rhythm patterns) needs to be secure with upper body nonlocomotor movement before lower body movement is successful. A strategy is to speak the pattern while keeping steady beat in the upper body. Then speak it again while stepping steady beat in place. (The rhythm of the SAY is linked to steady beat.)

2. **Use of recurring 4-beat sequences**. Example: SIDE, BACK, SIDE, CROSS or IN, KICK, OUT, TOUCH. The sequences are labeled "4-beat" if the second 2-beat sequence is different from the first 2-beat sequence. In the first example, SIDE, CROSS is different from SIDE, BACK; thus this is a 4-beat sequence. "Recurring" is used because the *same foot begins the first movement in the 4-beat sequence when it is repeated.* A simplify teaching strategy is to practice each 2-beat sequence separately before uniting them. (This sequence of movements is similar to Level IV of the Levels of Beat Coordination; see Chapter 6 of *Foundations in Elementary Education: Movement.*)

3. **Use of alternating 4-beat sequences**. Example: SIDE, CLOSE, SIDE, TOUCH. The second 2-beat sequence (SIDE, TOUCH) is different from the first 2-beat sequence (SIDE, CLOSE); thus it is a 4-beat sequence. It is labeled "alternating" because the *repeat of the 4-beat sequence uses the opposite foot as the starting foot.* A simplify strategy is to practice each 2-beat sequence separately before uniting them together. This sequence is similar to Level VI in the Levels of Beat Coordination. (See Chapter 6, *Foundations in Elementary Education: Movement.*)

4. **Complex use of space**. Example: Dances that use $\frac{1}{4}$ or $\frac{1}{2}$ turns during the dance sequence or that repeat each time facing a different direction fall into this category within Level III. Students need time on their own to process these more difficult demands on space awareness. Students who have not had the opportunity to develop comfort with movement and awareness of space, two of the outcomes of the key experience, "Moving in locomotor ways" (see *Foundations in Elementary Education: Movement*), may have difficulty with these dances.

5. **There may be several parts to the dance**. The group SAY & DO strategy helps students work with the increasing complexity that multiple parts in the dance creates. Be certain to work with the transitions between each part and the transition back to the beginning before dancing to the music.

6. **Use of quicker footwork because the tempo of the music is faster.** Have students practice the quicker sequences to individual tempos before

group SAY & DO. Many students may need to wait until they have had more dance experience before attempting these faster dances.

7. **The music may have a more ethnic sound with a less easily defined beat.** Have the students step or walk to the underlying steady beat to become accustomed to the music.

Dances using **Level I**, **Level II**, and **Level III** difficulty are presented in Chapter 7. Please also refer to Appendix A, "List of Beginning Dances by Level of Difficulty," for the alphabetical listing of these dances.

With each level of difficulty, students enjoy choreographing their own dances from the concepts and characteristics presented. Put several locomotor and nonlocomotor words from the Language-to-Dance Vocabulary on the chalkboard and have students use them in their choreographies or have them work with a specific concept as part of the dance. You may wish to define a specific form of music, such as ABC, and have students use that form in their choreographies.

## Summary

International folk dance is a most enjoyable educational experience recognized by the National Standards for Arts Education. The beginning dances are developmentally appropriate beginning in grade 2 and continuing through adulthood. The dances are arranged in this logical order of motor development difficulty to permit students to experience success. This order takes into account child development at the younger ages, and balance, coordination, and stages of motor development at all ages.

Please note that the beginning folk dances presented in Chapter 7 are primarily circle and line dances or partner mixers in which both partners do the same sequence. Students need to be comfortable with dance, and the group should be well-balanced between male and female dancers, before couple dances are a strong focus. In couple dances there often is a different part for male and female dancers. Because the dance heritage in most parts of the world is represented by couple dances, most of the dances in this book are from Eastern Europe and the Middle East, where the emphasis is on circle and line dances. As stated earlier, the focus of this book is on an educational process rather than a strictly recreational one.

In the next chapter, the even and uneven folk dance steps are analyzed with teaching suggestions given for each dance step.

## "Education Through Movement: Building the Foundation"

### Language to Dance Vocabulary: Commonly Used Word Labels

| **Locomotor Movement (Weight Transfers)—One word equals one step** | |
|---|---|
| FORWARD, BACKWARD | Moving one behind the other around the circle or in a line |
| IN, OUT | Moving toward and away from the center of the circle |
| SIDE | Moving sideward while facing center |
| BACK | Crossing behind |
| CROSS | Crossing in front |
| CLOSE | Stepping next to the foot which has moved |
| TURN | Turning the body on the step to face a different direction |
| STEP | A weight transfer in place |
| ACCENT | A step with intensity |
| **Nonlocomotor Movement (Non-Weight Transfers)** | |
| TOUCH | A movement of the foot against the floor |
| HEEL, TOE | A movement placing the heel/toe on the floor |
| KICK . | A movement of the leg in which the knee is straightened |
| LIFT | A movement in which the knee remains bent |
| UP | A movement in which the knee moves straight up |
| STAMP | A touch with intensity |

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## Motor Development: Sequencing for Beginning Folk Dance, Levels I, II, and III

### SINGLE MOVEMENTS

**FIRST GRADE:**

- RECURRING 1-BEAT MOVEMENTS
  - Bouncing knees, heels, or toes
  - Jumping (two feet to two feet)
  - Hopping (one foot to the same foot)
  - Stamping (touching one heel forcefully to the floor)
- ALTERNATING 1-BEAT MOVEMENTS
  - Rocking (side to side, or front to back)
  - Walking, marching, or scissoring legs
  - Running

► LEVEL I

### SEQUENCED MOVEMENT

**SECOND GRADE:**

- RECURRING 2-BEAT NONLOCOMOTOR MOVEMENTS
  - Up, Touch, Up, Touch
  - Heel, Toe, Heel, Toe
- THREE RECURRING 1-BEAT NONLOCOMOTOR MOVEMENTS PLUS ONE LOCOMOTOR MOVEMENT
  - Touch, Touch, Touch, Step
- THREE ALTERNATING 1-BEAT LOCOMOTOR MOVEMENTS PLUS ONE NONLOCOMOTOR MOVEMENT
  - In, In, In, Kick or Out, Out, Out, Touch
  - Forward, Forward, Forward, Heel
- RECURRING 2-BEAT LOCOMOTOR SIDEWARD MOVEMENTS
  - Side, Close or Side, Back or Side, Cross
- ALTERNATING 2-BEAT SEQUENCES (combination of locomotor and nonlocomotor)
  - Step, Kick or Kick, Step
  - Step, Hop or Hop, Step
  - Step, Heel, or Heel, Step
- TWO DIFFERENT 2-BEAT SEQUENCES PERFORMED ONE TIME
  - Side, Touch, In, Touch, or Side, Touch, In, Hook or Side, Lift, Side, Stamp

► LEVEL II

**THIRD/FOURTH GRADE:**

- UNEVEN TIMING OF MOVEMENT
  - Touch, Touch, Step/Step, Step (one divided beat in 4 beats)
  - Fwd, 2, 3, 4; Fwd, Rest, Fwd, Rest (use of rest in 8 beats)
- RECURRING 4-BEAT SEQUENCES (2-beat plus different 2-beat)
  - Step, Kick, Step, Touch
  - Side, Back, Side, Cross
  - In, Clap, Out, Clap
- ALTERNATING 4-BEAT SEQUENCES (2-beat plus different 2-beat)
  - Up, Touch, Up Step or Kick, Touch, Kick, Step
  - Side, Back, Side, Kick or Side, Back, Side, Hop
  - Side, Close, Side, Touch
- COMPLEX USE OF SPACE
  - Forward, Forward, Forward, Turn; Backward, 2, 3, 4

► LEVEL III

# 3 Introducing Even and Uneven Folk Dance Steps

Once students have become comfortable with the combinations of nonlocomotor and locomotor movements introduced in the **Level I** dances, and with the sideward patterns and the 2-beat and 4-beat recurring and alternating sequences introduced in **Levels II** and **III**, they are ready to proceed to dances that use **Even and Uneven Folk Dance Steps**.

## Introducing Beginners to Even Folk Dance Steps

The following dance steps are called "even" steps because each movement in the sequence takes the same amount of time to execute. The most basic of these dance steps in order of difficulty are: CHERKESSIYA, GRAPEVINE, STEP HOP, and SCHOTTISCHE. Each of these steps is described below with suggestions for practicing and linking them into dances.

## The CHERKESSIYA Step

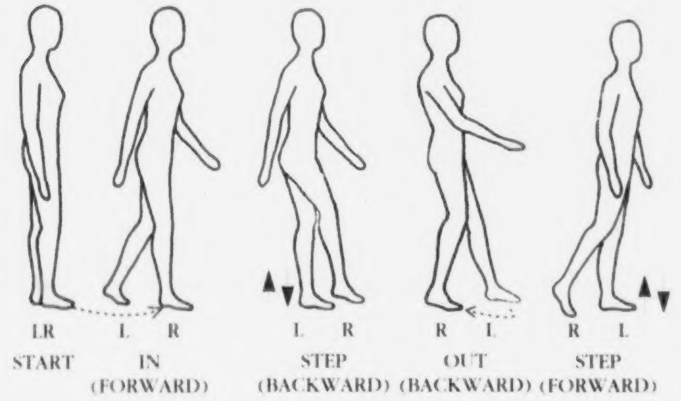
The CHERKESSIYA step is found most often in Israeli dance. It originated with the Cherkassians, one of the ethnic groups in Israel. These people emigrated from the Caucasus Mountains of what was then the USSR when Israel was granted her statehood.

### Important characteristics

1. The CHERKESSIYA step consists of a sequence of four movements executed in a FORWARD and BACKWARD or IN and OUT stepping motion.
2. This step is a combination of the 2-beat sequences IN, STEP and OUT, STEP (or FORWARD, STEP and BACKWARD, STEP).
3. The four movements are a recurring 4-beat sequence.
4. Each movement requires an equal amount of time as feet alternate.
5. Dancers face in any direction.

6. Style may be added to fit the character of the dance, the music, or the wishes of the choreographer.
7. The CHERKESSIYA step usually is danced to music organized in duple meter, or feel of 2's:

**CHERKESSIYA**



### *CHERKESSIYA R foot (facing center)*

| | | |
|---|---|---|
| **Beat 1** | Step R foot toward the center | "IN" |
| 2 | Step L foot in place | "STEP" |
| 1 | Step R foot away from the center | "OUT" |
| 2 | Step L foot in place | "STEP |

### *CHERKESSIYA L foot (facing around the circle)*

| | | |
|---|---|---|
| **Beat 1** | Step L foot forward | "FORWARD" |
| 2 | Step R foot backward | "BACKWARD" ("STEP") |
| 1 | Step L foot backward | "BACKWARD" |
| 2 | Step R foot forward | "FORWARD" ("STEP") |

**CHERKESSIYA step teaching progression**

1. Use the Four-Step Language Process with the Language-to-Dance Vocabulary for the first half of the CHERKESSIYA ("IN, STEP" or "FORWARD, STEP"). The "STEP" is in the original starting location. The foot used for "STEP" comes off the floor on "IN" and then steps in its original place on "STEP."
2. Repeat step 1 with the second half of the CHERKESSIYA ("OUT, STEP" or "BACKWARD, STEP").
3. Combine steps 1 and 2 to practice the full CHERKESSIYA step.
4. Provide individual practice time, followed by practice to the group beat established by one of the students. Be certain students try the step beginning with each foot.

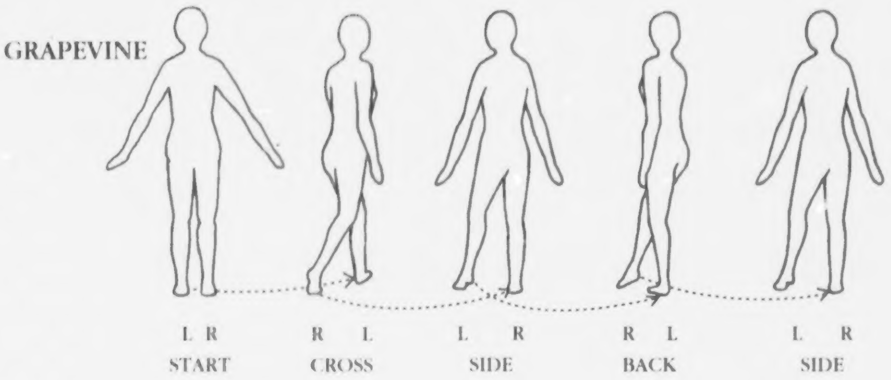
5. Play a selection of music, such as "Cherkessiya" on *Rhythmically Moving 2*. Students should identify the steady beat, WHISPER the Language-to-Dance Vocabulary for the CHERKESSIYA step, and then add WHISPER & DO and DO (THINK & DO) to the music.
6. Combine the CHERKESSIYA step with other locomotor patterns, such as IN, 2, 3, 4; CHERKESSIYA; OUT, 2, 3, 4; CHERKESSIYA or CHERKESSIYA; CHERKESSIYA; SIDE, CLOSE, SIDE, TOUCH; SIDE, CLOSE, SIDE, TOUCH.
7. Teach dances that use the CHERKESSIYA step, such as *Cherkessiya*, *Mechol Hagat*, or *Ciocarlanul*, and have students choreograph their own sequences.

## The GRAPEVINE Step

The GRAPEVINE step (referred to as a MAYIM step in Israeli dance) is common in dances from many countries. As a result, there are variations to the GRAPEVINE (which often are still called GRAPEVINE) in many dance descriptions. Because using the same title to describe different patterns can create confusion for dancers and teachers, GRAPEVINE, as described in this book, always refers to the same sequencing of steps. Also, the term GRAPEVINE PATTERN (described below) is reserved for a different combination of Language-to-Dance Vocabulary words.

### Important characteristics

1. The GRAPEVINE step consists of a sequence of four movements executed in a sideward direction. The GRAPEVINE may be thought of as the CHERKESSIYA step moving sideward; thus it logically follows this step in the even dance steps sequence.
2. The GRAPEVINE step is a combination of the 2-beat sequences CROSS, SIDE and BACK, SIDE.
3. The four movements alternate feet on each beat.
4. Each movement takes the same amount of time to execute; thus the steps are even.
5. Dancers may face any direction, although the GRAPEVINE step is usually performed facing center to travel sideward around the circle.
6. The GRAPEVINE step is a recurring step, as contrasted to an alternating step, because it repeats each time on the same foot. Holding the fourth beat in sequence or hopping on the fourth beat are the most common alterations to allow dances to travel in the opposite direction (R foot to travel clockwise).
7. The GRAPEVINE step begins with the foot opposite from the traveling direction.
8. Style is added to fit the dance. In many Israeli dances, the first beat is accented and the fourth beat becomes a sideward leap. The dancer's hips rotate to allow for the front and back crossing steps.
9. The GRAPEVINE step generally is danced to music organized in feel of 2's.



### *GRAPEVINE*
### *(moving clockwise)*

| | | |
|---|---|---|
| Beat 1 | Step R foot crossing in front of L foot | "CROSS" |
| 2 | Step L foot sideward left | "SIDE" |
| 1 | Step R foot crossing in back of L foot | "BACK" |
| 2 | Step L foot sideward left | "SIDE" |

### *GRAPEVINE*
### *(moving counterclockwise)*

| | | |
|---|---|---|
| Beat 1 | Step L foot crossing in front of R foot | "CROSS" |
| 2 | Step R foot sideward right | "SIDE" |
| 1 | Step L foot crossing in back of R foot | "BACK" |
| 2 | Step R foot sideward right | "SIDE" |

**GRAPEVINE step teaching progression**

1. Use the Four-Step Language Process with the Language-to-Dance Vocabulary for the first half of the GRAPEVINE ("CROSS, SIDE").
2. Repeat step 1 with the second half of the GRAPEVINE ("BACK, SIDE").
3. Combine steps 1 and 2 to practice the full GRAPEVINE ("CROSS, SIDE, BACK, SIDE"). Note: Be certain students face center as it is easy to turn the beginning of the pattern into FORWARD steps, which makes the final two motions difficult to execute.
4. Allow individuals time to practice using their own beat and tempo, followed by time to practice to the group beat with students setting the tempo. Practice both directions. It takes time to make the difficult crossing step on the first beat automatic. Encourage students to begin with one CHERKESSIYA step and to take small steps.

5. Play a musical selection, such as "Romanian Hora" on *Rhythmically Moving 7*. Have students identify the steady beat. Add WHISPER of the GRAPEVINE language and follow it with WHISPER & DO then THINK & DO to the music.
6. Combine the GRAPEVINE step with other locomotor movement patterns and with the CHERKESSIYA step:
    - CHERKESSIYA; CHERKESSIYA; GRAPEVINE; GRAPEVINE

      or
    - IN, 2, 3, 4; OUT, 2, 3, 4; GRAPEVINE; GRAPEVINE
7. Teach dances that use the GRAPEVINE step, such as *Mayim*, *Hora Medura*, *Corrido*, and *Romanian Hora*, and have students choreograph their own dances.

## The GRAPEVINE PATTERN Step

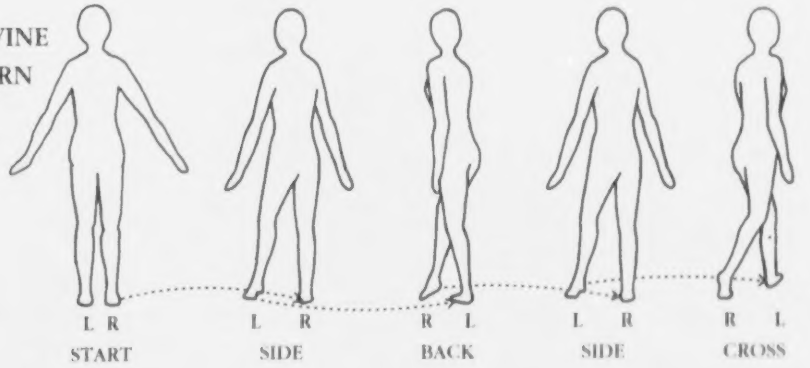
The GRAPEVINE PATTERN step, sometimes referred to as the CARIOCA, is found in many dances. The sequence of steps is executed in one of two ways, either SIDE, CROSS, SIDE, BACK or SIDE, BACK, SIDE, CROSS. To avoid confusion, the GRAPEVINE PATTERN step should be identified separately in combinations of the three words SIDE, BACK, and CROSS from the GRAPEVINE step. Differences between the GRAPEVINE and the GRAPEVINE PATTERN:

1. The Language-to-Dance Vocabulary

   GRAPEVINE—"CROSS, SIDE, BACK, SIDE"

   GRAPEVINE PATTERN—"SIDE, CROSS, SIDE, BACK" or "SIDE, BACK, SIDE, CROSS"
2. GRAPEVINE uses a starting foot opposite from the traveling direction (R foot begins and the step travels sideward left, or clockwise). GRAPEVINE PATTERN travels the same direction as the starting foot (R foot begins and the step travels sideward right, or counterclockwise).

**GRAPEVINE PATTERN**



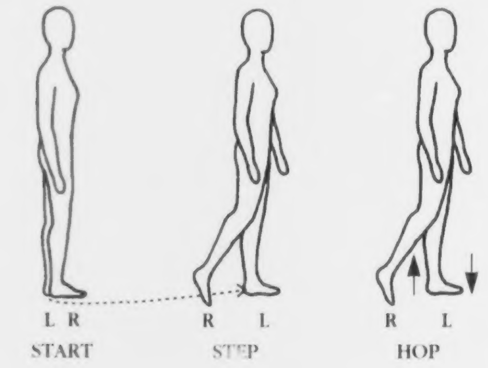
## The STEP HOP

The STEP HOP is found in dances from many countries around the world. It was often combined with the SCHOTTISCHE step in the ballrooms of Western Europe and the United States toward the end of the nineteenth century.

**Important characteristics**

1. The STEP HOP has two motions: a STEP in place or in a particular direction (IN), followed by a HOP.
2. The STEP and the HOP use the same amount of time (even steps) and the same foot. (The same two motions executed with uneven time duration result in the SKIP.)
3. The STEP HOP is an alternating dance step. If the first STEP HOP is performed on the R foot, the second one begins on the L foot.
4. The STEP HOP as a dance step may be executed several times in sequence, in combination with other dance steps, as a transition from one direction to another, or as a transition from a recurring step (CHERKESSIYA or GRAPEVINE) to the same step beginning on the opposite foot.
5. The STEP HOP is more difficult to learn than the CHERKESSIYA or the GRAPEVINE steps because two locomotor movements are performed on the same foot; the HOP following the STEP demands timing and balance. The dancer's body actually leaves the floor before the beat in order to land on the beat. If the body is not in good alignment on the first STEP HOP, the second one will occur too soon.
6. Style usually is added to include movements of the free leg during the STEP and HOP. For example, dancers can lift their free legs backward while stepping and then swing them forward on the hopping movement. The hop frequently is used to change direction: $^{1}/_{4}$ or $^{1}/_{2}$ turns.
7. The STEP HOP generally is danced to music organized in feel of 2's. If the music is in feel of 3's the STEP occurs with Beat 1 and the HOP with Beat 3.

STEP HOP



### *STEP HOP L foot*

| | | |
|---|---|---|
| Beat 1 | Step on the L foot | "STEP"** |
| 2 | Hop on the L foot | "HOP" |

**STEP HOP teaching progression**

1. Practice STEP, REST, STEP, REST to align the body for the HOP.
2. Practice hopping on one foot several times and then on the other foot.
3. Use group SAY & DO to practice the lead-up sequence "STEP, HOP, HOP, HOP." Note: Be certain the hops and the step each take the same amount of time. The reason for the three hops is to prepare the body for the balance needed when only one hop is used.
4. Use group SAY & DO in individual time to practice the dance step "STEP, HOP, STEP, HOP."
5. Have different students be the leader to set the tempo for the group SAY & DO. Also have student leaders suggest different motions of the free leg.
6. Play a musical selection, such as "Branle Normand" on *Rhythmically Moving 6*, and identify the steady beat; then WHISPER the language of the STEP HOP and add the WHISPER & DO or THINK & DO as students are ready.
7. Combine the STEP HOP with the CHERKESSIYA step, the GRAPEVINE step, and other locomotor movement sequences. Give students movement problems that they can practice with, first to their own beat and tempo, such as "STEP HOP four times, WALK eight steps, CHERKESSIYA two times."
8. Teach dances that use the STEP HOP, such as *Debka Kurdit, Branle Normand, Hasapikos,* and *Hora,* and have students choreograph their own dances.

## The SCHOTTISCHE Step

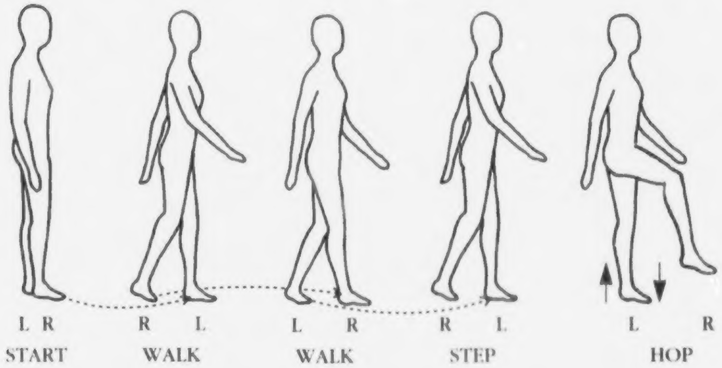
The SCHOTTISCHE step originated with peasants in Germany. It was danced in ballrooms in the Scandinavian countries, the British Isles, and other countries in Europe during the nineteenth century. It also appeared in social dances in the United States, and in the twentieth century became a basic step of the jitterbug and the Big Apple.

**Important characteristics**

1. The SCHOTTISCHE step pattern consists of a sequence of four movements: three steps followed by a hop.
2. It is a combination of two walking (running) steps plus a STEP HOP, and therefore logically follows the STEP HOP in the learning progression.

3. Each movement takes the same amount of time to execute; therefore the dance steps are even.
4. The SCHOTTISCHE step may be danced in place or in any direction.
5. It is a 4-beat alternating dance step because beat one is executed with the opposite foot on each repetition.
6. The SCHOTTISCHE step can be used by itself in a dance or it can be combined with other dance steps or locomotor movement sequences.
7. The greatest difficulty beginners encounter when learning this step seems to be with the HOP. Some students turn the HOP into a LEAP to the other foot. Please refer to the teaching progression below for strategies to assist these learners.
8. Add style to fit the dance and the music.
9. The SCHOTTISCHE step generally is danced to music organized in feel of 2's:

SCHOTTISCHE



*SCHOTTISCHE: L foot*

| | | |
|---|---|---|
| Beat 1 | Step on the L foot | "WALK"** |
| 2 | Step on the R foot | "WALK" |
| 1 | Step on the L foot | "STEP" |
| 2 | Hop on the L foot | "HOP" |

**FORWARD, BACKWARD, IN, OUT may be substituted.

**SCHOTTISCHE step teaching progression**

1. Use the Four-Step Language Process with the Language-to-Dance Vocabulary ("WALK, WALK, STEP, HOP") to practice the SCHOTTISCHE. Note: Encourage students to use the directional word IN or FORWARD in place of WALK. Students may convert to the usual "IN, IN, IN, HOP" or "FORWARD, FORWARD,

FORWARD, HOP" as soon as they are comfortable with the sequence.

2. Begin with individual practice time for students during which they remove the HOP at first and create a REST, thus establishing balance ("IN, IN, IN, REST"). They then think of the SCHOTTISCHE as a STEP HOP preceded by two STEPS in the moving direction. Have different students be the leader for the group tempo. The leader chooses the language to be spoken by everyone (SAY) before beginning.
3. Play a musical selection, such as "Road to the Isles" on *Rhythmically Moving 5*. Students identify the steady beat, WHISPER the chosen step, and add WHISPER & DO or THINK & DO as they are ready.
4. Combine the SCHOTTISCHE step with the STEP HOP, GRAPEVINE, and CHERKESSIYA steps, and with locomotor sequences. Have the students create movement problems, such as "SCHOTTISCHE IN; SCHOTTISCHE OUT; CHERKESSIYA two times."
5. Practice the SCHOTTISCHE step in different directions: forward, backward, sideward, turning. A sideward SCHOTTISCHE generally is performed as "SIDE, BACK, SIDE, HOP."
6. Teach dances that use the SCHOTTISCHE step, such as *Kuma Echa, Salty Dog Rag, Road to the Isles, Korobushka, Carnavalito,* and *Ersko Kolo*, and have students choreograph their own dances.

## Introducing Beginners to Uneven Folk Dance Steps

**Uneven Dance Steps** require an increased level of balance, coordination, and timing and thus are more difficult for students beginning international folk dance. Uneven Dance Steps require students to organize steps and sequences of movement that use rhythm. Rhythm is used generally in one of two ways: (1) movements that are held for a resting beat are combined with movements that use even or uneven duration; and (2) movements that divide the beat are combined with movements that use the entire beat. In both cases the dancing beat can be microbeat or macrobeat. These types of dance patterns are referred to as **Uneven Folk Dance Steps** or "uneven rhythmic movement sequences." Beginners of all ages should be successful with a range of Level I, II, and III dances, as well as dances using Even Folk Dance Steps, before progressing to this new level of difficulty, which requires more balance, coordination, and basic timing. Elementary-aged students who have learned folk dances and worked with the even combinations of locomotor and nonlocomotor movements in the feet beginning in grade 2 should be ready for these uneven steps by grade 4. Although some grade 3 students may be capable of dancing these uneven patterns, it is best to wait until most of the class can be successful. Lead-up activities for the uneven steps are hand/arm patterns: using the hands to simulate the rhythm of the feet, such as PAT, PAT, PAT, REST (alternating hands patting the legs); or patting hands on the floor to simulate the pattern of the feet, such as SIDE, SIDE, CROSS, REST.

The four beginning folk dance steps using "uneven rhythmic movement" are the THREE (sometimes called the THREE-STEP or BALKAN THREE), the TWO-STEP, the YEMENITE, and the POLKA. These steps, which prepare students for the intermediate folk dances presented in Chapter 8, are described below.

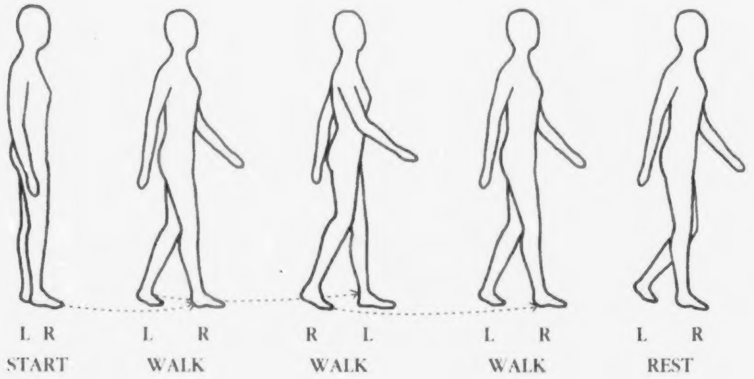
## The THREE

The THREE (BALKAN THREE) dance step originated in eastern Europe; the same sequence in place is also called "PAS DE BAS" and "BALANCE" in dances from other parts of the world.

### Important characteristics

1. The THREE consists of three steps, performed either in place or while the dancer is moving. It may be thought of as the SCHOTTISCHE step without the hop and thus follows this step in the progression.
2. The first two steps are of equal duration. The third step takes the same amount of time as the combination of the other two steps; thus the third step has twice the duration of the first two steps.
3. The THREE is an alternating dance step; beat one is danced with the opposite foot leading each time.
4. The greatest difficulty for beginners is in the step followed by the rest (the step of longest duration). The ability to master this uneven pattern takes increased balance, coordination, and basic timing.
5. Add style to fit the dance and music.
6. The THREE step may be danced to music organized in feel of 2's:

THREE



### *THREE R foot*
### *(Uses duration of the beat)*

| | | |
|---|---|---|
| Beat 1 | Step R foot | "WALK"** |
| 2 | Step L foot | "WALK" |
| 1 | Step R foot | "WALK" |
| 2 | Rest | "REST" |

### *THREE L foot*
### *(Uses division of the beat)*

| | | |
|---|---|---|
| Beat 1 | Run L foot (slight leap) | "LEAP"** |
| & | Run R foot | "RUN" |
| 2 | Run L foot | "RUN" |

**FORWARD, BACKWARD, IN, OUT may be substituted.

**THREE step teaching progression**

1. Use the Four-Step Language Process with the Language-to-Dance Vocabulary, such as FORWARD, FORWARD, FORWARD, REST.
2. Practice the slower sequence before trying the faster one. Begin with the SCHOTTISCHE, omit the HOP, and substitute a REST.
3. Allow individual practice time during which the students use their own beat and tempo, followed by practice to the group beat, the timing of which can be set by different students.
4. Play a musical selection and have the students identify the underlying beat. Add the WHISPER & DO followed by DO (THINK & DO) to the music.
5. Practice the THREE in different directions and in place.
6. Combine the THREE with other dance steps and with locomotor sequences. Suggest to students that they "dance four THREES moving counterclockwise; one SCHOTTISCHE IN; one SCHOTTISCHE OUT."
7. Teach dances that use the THREE such as *Hora Pe Greata, Hora Bialik,* and *Bechatzar Harrabi,* and have students choreograph their own dances.

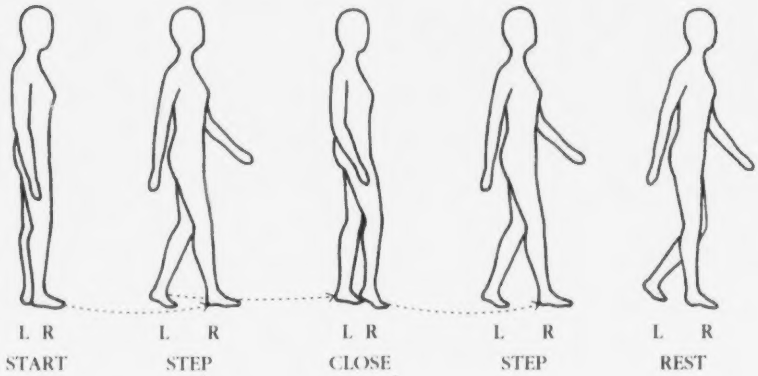
## The TWO-STEP

The TWO-STEP is believed to be of Hungarian origin; it was danced in ballrooms toward the end of the 1800s. The TWO-STEP is related to the FOX TROT and may be danced as a form of the FOX TROT. The movement sequence organized in feel of 2's is identical to one form of the POLKA found in a number of countries, including Mexico and Russia. The TWO-STEP is an important component of the POLKA step as often danced in the United States.

**Important characteristics**

1. The TWO-STEP consists of three steps danced in any direction or in place. It is a THREE with a closing step as the second movement, making it more difficult than the THREE.
2. The first two steps are of equal duration. The third step takes the same amount of time as the first two steps combined; thus the third step is twice as long. The timing is the same as the THREE and the YEMENITE step to follow.
3. The TWO-STEP is an alternating step; beat one of each repetition begins on the opposite foot.
4. The greatest difficulty beginners encounter in dancing this step occurs with the CLOSE. A change in weight is implicit with that word, so the weight must be transferred to the opposite foot. If the weight is shifted to both feet, the student may not remember which foot to use next. The ability to master this uneven pattern takes increased balance, coordination, and basic timing.
5. The TWO-STEP may be danced to music organized in feel of 2's:

TWO-STEP



### *TWO-STEP R foot*
### *(Uses duration of the beat)*

| | | |
|---|---|---|
| Beat 1 | Step R foot | "STEP"** |
| 2 | Step L foot next to R foot | "CLOSE" |
| 3 | Step R foot | "STEP" |
| 4 | Rest | "REST" |

### *TWO-STEP L foot*
### *(Uses division of the beat)*

| | | |
|---|---|---|
| Beat 1 | Step L foot | "STEP"** |
| & | Step R foot next to L foot | "CLOSE" |
| 2 | STEP L FOOT | "STEP" |

**FORWARD, BACKWARD, IN, OUT may be substituted.

### TWO-STEP teaching progression

1. Use the Four-Step Language Process with the Language-to-Dance Vocabulary, such as, "IN, CLOSE, IN, REST."
2. Practice the slower sequence (using duration) before the faster one (using division of the beat). Begin with the THREE and add the CLOSE on the second step. Watch for uneven movements on the first two steps, particularly with the faster form; the students may revert to the GALLOP POLKA, which has uneven time in the first two movements.
3. Allow individual practice time during which the students use their own beat and tempo, followed by practice to the group beat, the timing of which can be set by different students.
4. Play a musical selection and add WHISPER & DO followed by DO (THINK & DO).
5. Practice the TWO-STEP in different directions and in place.
6. Combine the TWO-STEP with other dance steps and locomotor patterns, such as two TWO-STEPS IN; two TWO-STEPS OUT; SCHOTTISCHE SIDEWARD; SCHOTTISCHE SIDEWARD.
7. Teach dances that incorporate the TWO-STEP, such as *Misirlou* and *Nebesko Kolo*, and have students choreograph their own dances.

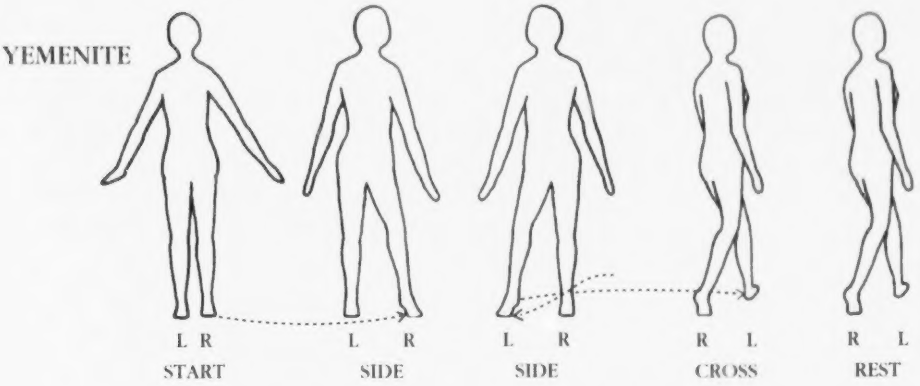
## The YEMENITE Step

The YEMENITE is a dance step found in many Israeli dances. It is characteristic of the dances of the Yemenites who left Yemen to settle in Israel. The step pattern also is found in dances from other countries.

### Important characteristics

1. The YEMENITE step consists of three steps danced in a side-to-side pattern.
2. The first two steps are of equal duration. The third step takes the same amount of time as the first two steps combined; thus the third step is twice as long. The timing is the same as the THREE and the TWO-STEP.
3. The YEMENITE step is an alternating step; beat one of each repetition begins with the opposite foot.
4. The greatest difficulty for the dancer seems to be the transfer of weight on the crossing step. There is a tendency to TOUCH rather than CROSS with weight transfer. The *uncross* to begin the second sequence also poses a problem.
5. The YEMENITE step is very fluid; the knees bend and straighten in a low-to-high-to-low level in the movement pattern.

6. The YEMENITE step may be danced to music organized in feel of 2's, and it is most commonly found in the slower form using duration:



### *YEMENITE L foot*
### *(Uses duration of the beat)*

| | | |
|---|---|---|
| **Beat 1** | Step L foot sideward left | "SIDE" |
| 2 | Step R foot sideward right | "SIDE" |
| 1 | Step L foot crossing in front of R foot | "CROSS" |
| 2 | Rest | "REST" |

### *YEMENITE R foot*
### *(Uses division of the beat)*

| | | |
|---|---|---|
| **Beat 1** | Step R foot sideward right | "SIDE" |
| & | Step L foot sideward left | "SIDE" |
| 2 | Step R foot crossing in front of L foot | "CROSS" |
| & | | "REST" |

**YEMENITE step teaching progression**

1. Use the Four-Step Language Process with the Language-to-Dance Vocabulary ("SIDE, SIDE, CROSS, REST").
2. Practice a series of front crossing steps with a resting beat after each cross ("CROSS, REST, CROSS, REST"). Practice the SIDE, SIDE as STEP, STEP in place and follow it with one CROSS ("STEP, STEP, CROSS, REST"); watch for students who use the TOUCH instead of the CROSS.
3. Allow individual practice time during which students use their own beat and tempo, followed by practice to the group beat, the timing of which can be set by different students.
4. Play a musical selection and add WHISPER & DO then DO (THINK & DO).

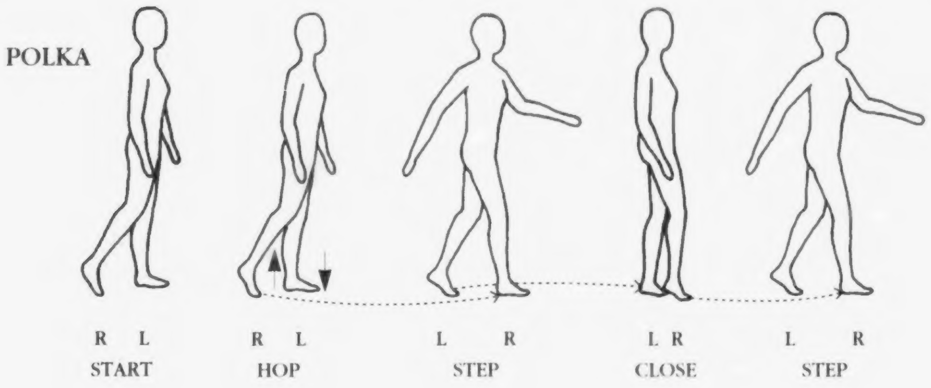
5. Practice the YEMENITE step in combination with the TWO-STEP. Combine it with other dance steps and design movement problems: two YEMENITES beginning R foot; two TWO-STEPS moving counterclockwise; one SCHOTTISCHE IN; one SCHOTTISCHE OUT.
6. Teach dances using the YEMENITE step, such as *Ma Na'Vu*, *Leor Chiyuchech*, and *Hineh Ma Tov*, and have students choreograph their own dances.

## The POLKA Step

The POLKA step originated in Central Europe in the 1800s. It spread rapidly throughout the world both as a dance and as a step incorporated into other dances and retains its popularity today. The style and footwork for the POLKA step will vary from country to country, but its liveliness is a characteristic wherever it is danced.

### Important characteristics

1. The POLKA step, as it is most commonly danced in the United States, consists of four movements. It may be thought of as a TWO-STEP preceded by a HOP (or a "hiccup") into the TWO-STEP.
2. The HOP of the POLKA is an upbeat into the TWO-STEP. The time that the HOP uses is borrowed from the step of longest duration in the TWO-STEP.
3. The POLKA is an alternating step; beat one of each repetition begins with the opposite foot.
4. Two problems exist for students learning the POLKA step. First, there is a tendency, as with the fast TWO-STEP, to dance the STEP, CLOSE portion of the step in an uneven rhythm identical to the GALLOP rhythm, thus turning it into a GALLOP POLKA. Second, students often turn the HOP into a LEAP (in error); or they leave out the HOP, turning the step into a TWO-STEP.
5. The POLKA step generally is danced to music organized in feel of 2's:



### *POLKA*

*(Uses division of the beat)*

| | | |
|---|---|---|
| Ah | Hop L foot | "HOP" |
| Beat 1 | Step R foot | "STEP"** |
| & | Step L foot | "CLOSE" |
| 2 | Step R foot | "STEP |

**FORWARD, BACKWARD, IN, OUT may be substituted.

**POLKA step teaching progression**

1. Use the Four-Step Language Process with the Language-to-Dance Vocabulary ("HOP/STEP, CLOSE, STEP") to practice the step.
2. Allow individual practice time during which students use their own beat and tempo, followed by practice to the group beat, the timing of which can be set by different students.
3. If students have difficulty, return to the GALLOP POLKA; GALLOP twice on one foot and twice on the other FOOT. Then facilitate the difference between the GALLOP POLKA and the POLKA step that follows a TWO-STEP rhythmic sequence by demonstrating both, having students note the difference.
4. Play a musical selection and add the WHISPER & DO followed by DO (THINK & DO).
5. Practice the POLKA step in combination with other dance steps organized in feel of 2's.
6. Teach dances using the POLKA, such as *Doudlebska Polka* and *Jessie Polka*, and have students choreograph their own dances.

## Summary

This chapter has presented the Even and Uneven Folk Dance steps, along with the accompanying teaching progressions. The chart on page 43 summarizes the motor development sequence for these dances. Chapter 4 presents the Intermediate Folk Dance steps used in this book.

# Motor Development: Sequencing for Beginning Folk Dance, Even and Uneven Dances

## EVEN DANCE STEPS

(Locomotor movement for every beat or divided beat)

RECURRING 4-BEAT SEQUENCE
- Cherkessiya
- Grapevine
  Grapevine Pattern

ALTERNATING 2- and 4-BEAT SEQUENCE
- Step Hop
- Schottische

## UNEVEN DANCE STEPS

(Locomotor movements that incorporate duration or division of the beat)

ALTERNATING 2- and 4-BEAT SEQUENCE
- Three Step
- Two-Step
- Yemenite
- Polka

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# 4

# Intermediate Folk Dance Steps

The intermediate folk dance steps presented in this chapter range from steps that are not much more difficult than beginning folk dance steps to much more complex ones. (The actual intermediate folk dances that use these steps are presented in Chapter 8.) The intermediate dance steps that follow are presented in order of difficulty. The easiest steps are the SINGLE and DOUBLE CSÁRDÁS, the OPEN and CLOSED RIDA, the DOUBLE CHERKESSIYA, the HARMONICA STEP, and the WALTZ. The steps that are more complex are the REVERSE THREE step, STEP HOP/STEP, HOP/STEP STEP, KOLO STEP, and DRMEŠ.

## The SINGLE CSÁRDÁS and the DOUBLE CSÁRDÁS

"Czardas" (csárdás) is the Slovakian term for an intricate Hungarian dance characterized by variations in tempo. The SINGLE and DOUBLE CSÁRDÁS steps described next are found primarily in Hungarian folk dances; their exact style depends on the dance and the region of Hungary where the dance originates.

### SINGLE CSÁRDÁS

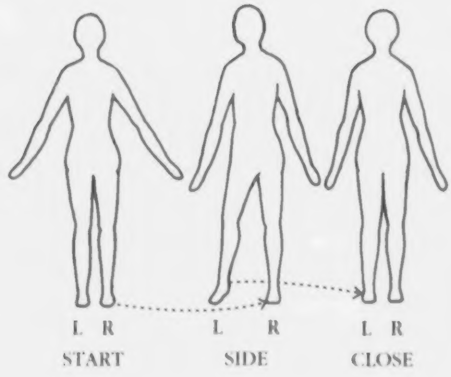
**Important characteristics**

1. The SINGLE CSÁRDÁS consists of one locomotor movement followed by a nonlocomotor movement, SIDE, CLICK.
2. Both movements are of equal duration and thus it is an even dance step.
3. Repetitions of the step alternate direction, making it an alternating 2-beat sequence.
4. The SINGLE CSÁRDÁS is executed to music organized in duple meter (feel of 2's):

*SINGLE CSÁRDÁS L foot*

| | | | |
|---|---|---|---|
| Beat | 1 | Step L foot sideward left (toes turned in) | "SIDE" |
| | 2 | Click R foot against L foot (heel click) | "CLICK" |
| | 1 | Step R foot sideward right | "SIDE" |
| | 2 | Click L foot against R foot | "CLICK" |

SINGLE CSÁRDÁS



### *SINGLE CSÁRDÁS R foot*
### *(Uses division of the beat)*

| | | |
|---|---|---|
| Beat 1 | Step R foot sideward right (toes turned in) | "SIDE" |
| & | Click L foot against R foot (heel click),<br>with R foot straightened | "CLICK" |
| 2 | Repeat beats 1& with opposite footwork and direction | |

**SINGLE CSÁRDÁS teaching progression**

1. Use the Four-Step Language Process with the Language-to-Dance Vocabulary. Have students practice with SAY & DO using their own beat and tempo, followed by the group beat and tempo.
2. SIDE, TOUCH is a lead-up to this dance step. The CLICK that replaces the TOUCH is the style of this movement.
3. Play a musical selection such as *Ugros* on *Rhythmically Moving 3* or *Circle Csárdás* on *Changing Directions 3*. Have students identify the dancing beat and then try the 2-beat pattern several times.
4. Teach a dance, such as *Körtanc* (see pg. 208 in Chapter 7).

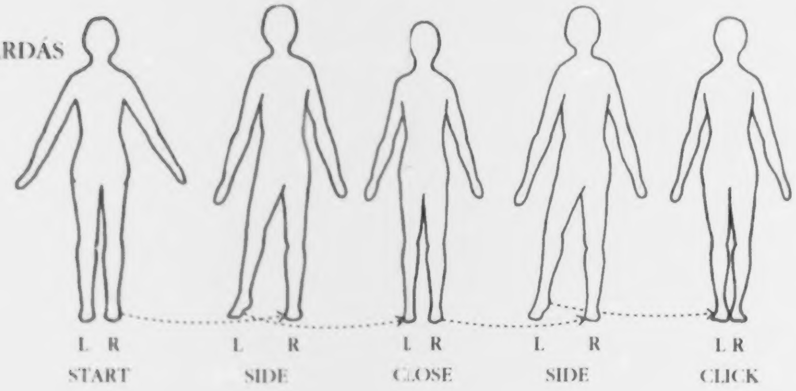
## The DOUBLE CSÁRDÁS

**Important characteristics**

1. The DOUBLE CSÁRDÁS consists of three locomotor steps followed by one nonlocomotor movement, SIDE, CLOSE, SIDE, CLICK.
2. The four movements are of equal duration; thus it is an even dance step.
3. Using a TOUCH in place of the CLICK is a lead-up to the dance step.
4. When adding style, the CLOSE also may be replaced with the CLICK.

5. Repetitions of the step alternate direction, making it an alternating 4-beat pattern.
6. The DOUBLE CSÁRDÁS is danced to music organized in duple meter (feel of 2's):

**DOUBLE CSÁRDÁS**



### *Double Csárdás L foot*

| | | |
|---|---|---|
| Beat 1 | Step L foot sideward left | "SIDE" |
| 2 | Step R foot next to L foot | "CLOSE" |
| 1 | Step L foot sideward left | "SIDE" |
| 2 | Click R foot against L foot (heel click) | "CLICK" |

### *Double Csárdás R foot*
### *(Uses division of the beat)*

| | | |
|---|---|---|
| Beat 1 | Step R foot sideward right | "SIDE" |
| & | Step L foot next to R foot | "CLOSE" |
| 2 | Step R foot sideward right | "SIDE" |
| & | Click L foot against R foot (heel click) | "CLICK" |

**DOUBLE CSÁRDÁS teaching progression**

1. Use the Four-Step Language Process with the Language-to-Dance Vocabulary.
2. Review the SIDE, CLOSE, SIDE, TOUCH pattern and then make the changes that create a DOUBLE CSÁRDÁS. This review constitutes a lead-up.
3. Have students practice to their own beat and tempo and then try it in a small group before dancing it in the full group.
4. Play a musical selection such as suggested for the SINGLE CSÁRDÁS and try the step to the music.
5. Teach the dance *Ugros* on *Rhythmically Moving 3* and dance it with both the SINGLE and DOUBLE CSÁRDÁS. Also learn *Circle Csárdás* on *Changing Directions 3*.

## The OPEN RIDA and the CLOSED RIDA

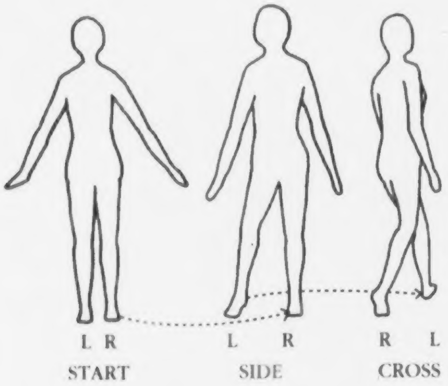
The OPEN and CLOSED RIDA are generally classified as Hungarian dance steps, but the same footwork is used in dances from a number of countries as well. OPEN refers to beginning sideward first, whereas CLOSED refers to crossing first. Students therefore travel in the opposite direction if the same starting foot is used.

### The OPEN RIDA

**Important characteristics**

1. The OPEN RIDA consists of two locomotor movements (SIDE, CROSS).
2. The two steps are of equal duration, so it is an even dance step.
3. The OPEN RIDA begins with a sideward step, which often is carried out with a slight leap.
4. Repetitions of the step move in the same direction, making it a recurring 2-beat pattern.
5. The OPEN RIDA may be executed to music organized in duple meter (feel of 2's):

OPEN RIDA



*OPEN RIDA L foot*

| | | |
|---|---|---|
| Beat 1 | Step L foot sideward left with a slight leap | "SIDE" |
| 2 | Step R foot crossing in front of L foot | "CROSS" |
| 1 | Step L foot sideward left as in beat 1 | "SIDE" |
| 2 | Step R foot crossing in front of L foot | "CROSS" |

*OPEN RIDA R foot*
*(Uses division of the beat)*

| | | |
|---|---|---|
| Beat 1 | Step R foot sideward right with a slight leap | "SIDE" |
| & | Step L foot crossing in front of R foot | "CROSS" |
| 2 | Repeat beats 1& | |

### The CLOSED RIDA

**Important characteristics**

The steps of the CLOSED RIDA are identical to the OPEN RIDA but they occur in the opposite sequence: CROSS, SIDE.

**OPEN and CLOSED RIDA teaching progression**

1. Use the Four-Step Language Process with the Language-to-Dance Vocabulary.
2. Have students SAY & DO to their own tempo practicing SIDE, CROSS and CROSS, SIDE.
3. Have different students be the leader for the entire class, giving the language and setting the tempo for all to practice together.
4. Play a musical selection such as "Kriči Kriči Tiček" on *Changing Directions 6* or "Circle Cáardás" on *Changing Directions 3* and try both RIDA steps to it.
5. Learn a dance such as *Circle Csárdás* on *Changing Directions 3* that uses the CLOSED RIDA, or *Horebronsky Czárdás* on *Changing Directions 6* that uses the OPEN RIDA.

## The DOUBLE CHERKESSIYA

The DOUBLE CHERKESSIYA is found primarily in dances from Israel, but can occur in dances from other countries as well.

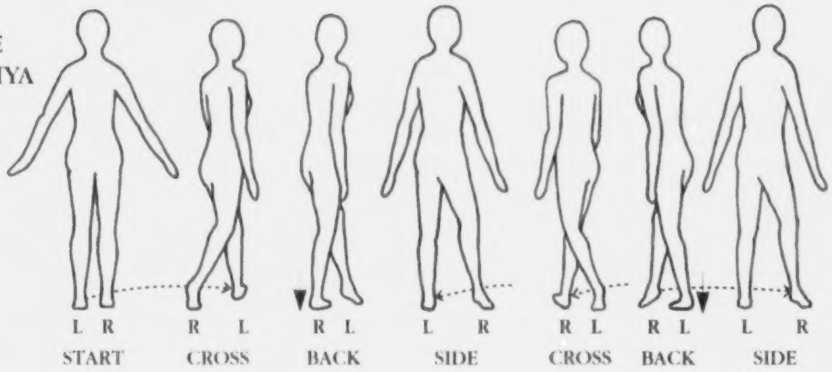
**Important characteristics**

1. The DOUBLE CHERKESSIYA is the combination of two CROSS, BACK, SIDE patterns.
2. The step is a 6-beat sequence often preceded by or followed by 2 beats to allow it to conform to an 8-beat phrase.
3. Each movement in the sequence is of equal duration, making it an even dance step.
4. The DOUBLE CHERKESSIYA is an alternating 3-beat pattern. It rarely is repeated after the six beats.
5. The DOUBLE CHERKESSIYA is executed to music in duple meter (feel of 2's).

*DOUBLE CHERKESSIYA L foot*

| | | | |
|---|---|---|---|
| Beat | 1 | Step L foot crossing in front of R foot | "CROSS" |
| | 2 | Step R foot crossing in back of L foot | "BACK |
| | 1 | Step L foot sideward left | "SIDE" |
| | 2 | Step R foot crossing in front of L foot | "CROSS" |
| | 1 | Step L foot crossing in back of R foot | "BACK" |
| | 2 | Step R foot sideward right | "SIDE" |

DOUBLE
CHERKESSIYA



***DOUBLE CHERKESSIYA R foot***
***(Uses division of the beat)***

| | | |
|---|---|---|
| Beat 1 | Step R foot crossing in front of L foot | "CROSS" |
| & | Step L foot crossing in back of R foot | "BACK" |
| 2 | Step R foot sideward right | "SIDE" |
| & | Step L foot crossing in front of R foot | "CROSS" |
| 1 | Step R foot crossing in back of L foot | "BACK" |
| & | Step L foot sideward left | "SIDE" |

**DOUBLE CHERKESSIYA teaching progression**

1. Using the Language-to-Dance Vocabulary, have students practice CROSS, BACK, SIDE with each foot in individual tempo. Then work in small groups to synchronize the steps. Students may have to isolate CROSS, BACK, as this is the difficult part of the step.
2. Try combining with other steps before or after the DOUBLE CHERKESSIYA.
3. Play a musical selection such as "Likrat Shabat" on *Changing Directions 1,* which has a slow tempo. Also play "Debka Dayagim" on *Changing Directions* 5 with a faster tempo.
4. Teach dances that use the DOUBLE CHERKESSIYA, such as *Likrat Shabat* or the more difficult dance *Trei Păzeçte Bătrinesc* on *Changing Directions* 6.

## The HARMONICA Step

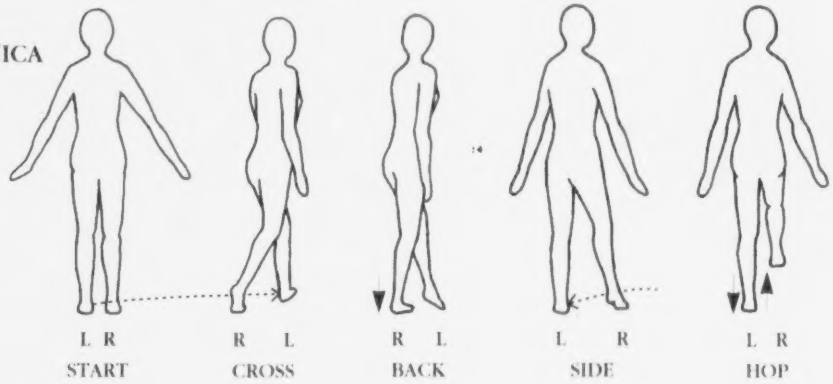
Although the HARMONICA step is found primarily in dances from Israel, it may occur in other countries' dances also. The name of the step originated from the dance called *Harmonica,* which is performed by people in Israel.

**Important characteristics**

1. The HARMONICA step is $\frac{1}{2}$ of a DOUBLE CHERKESSIYA plus a HOP (CROSS, BACK, SIDE, HOP). One could also classify it as a SCHOTTISCHE variation.

2. Each movement in the step is of equal duration; thus it is an even dance step.
3. Repetitions of the HARMONICA step produce an alternating 4-beat step.
4. The HARMONICA step is executed to music organized in duple meter (feel of 2's):

**HARMONICA**



### *HARMONICA step L foot*

| | | | |
|---|---|---|---|
| Beat | 1 | Step L foot crossing in front of R foot | "CROSS" |
| | 2 | Step R foot crossing in back of L foot | "BACK" |
| | 1 | Step L foot sideward right | "SIDE" |
| | 2 | Hop L foot | "HOP" |

### *HARMONICA step R foot*
### *(Uses division of the beat)*

| | | | |
|---|---|---|---|
| Beat | 1 | Step R foot crossing in front of L foot | "CROSS" |
| | & | Step L foot crossing in back of R foot | "BACK" |
| | 2 | Step R foot sideward right | "SIDE" |
| | & | Hop R foot | "HOP" |

**HARMONICA step teaching progression**

1. Link the sequences of the DOUBLE CHERKESSIYA to the HARMONICA step. At first use a REST in place of the HOP to create the timing of the step. Have students add in the hop as they are comfortable.
2. Use group SAY & DO and work on the step in small groups.
3. Play a musical selection such as "Harmonica" on *Changing Directions 3* and identify the dancing beat. Practice the step to the music.
4. Learn the dance *Harmonica*.

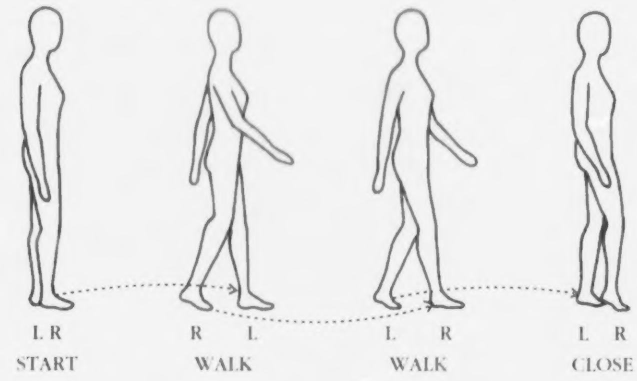
## The WALTZ Step

The WALTZ step is most often found in dances from Western Europe, the British Isles, Scandinavia, and North America.

**Important characteristics**

1. The three steps of the WALTZ moving forward are executed as a FORWARD, FORWARD, CLOSE. It often is confused with the stepping pattern for the first three beats of the TWO STEP (FORWARD, CLOSE, FORWARD). The running WALTZ uses the same steps as the first three beats of the THREE step.
2. The movements are of equal duration, making it an even dance step.
3. The first step is usually bigger and carried out with more intensity than the other two steps, producing a "down, up, up" pattern.
4. The WALTZ is an alternating 3-beat step.
5. The WALTZ is executed to music organized in triple meter (feel of 3's):

WALTZ



***(WALTZ, forward direction) R foot***

| | | |
|---|---|---|
| Beat 1 | Step forward with the R foot | "FORWARD" |
| 2 | Step forward with the L foot | "FORWARD" |
| 3 | Step R foot next to L foot | "CLOSE" |

***(running WALTZ) L foot***

| | | |
|---|---|---|
| Beat 1 | Step on the L foot (slight leap) | "LEAP" |
| 2 | Step on the R foot | "RUN" |
| 3 | Step on the L foot | "RUN |

**WALTZ teaching progression**

1. Have students warm up the THREE step and then omit the REST on the fourth beat of the THREE, giving three locomotor movements for three beats.
2. Add the CLOSE on the third step of the three steps (FORWARD, FORWARD, CLOSE). Have students use group SAY & DO.

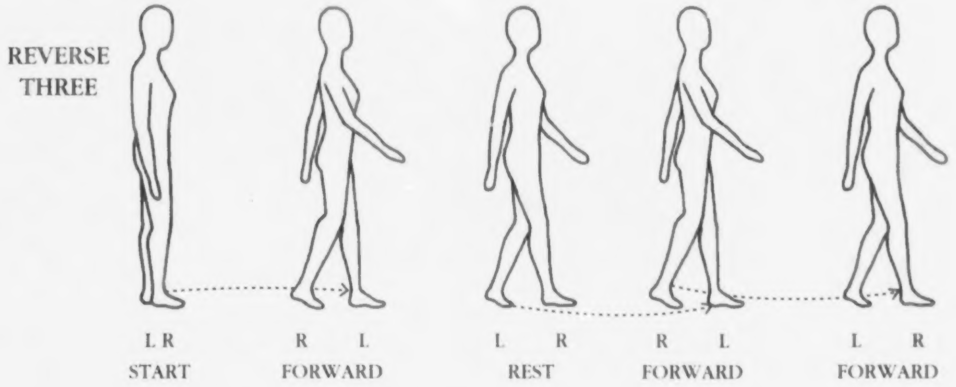
3. When the WALTZ step is secure, add the style of the bigger first step.
4. Play music organized in triple meter, such as "Gaelic Waltz" or "Southwind" on *Rhythmically Moving 1*, and have students practice the step. "Southwind" is the slower of the two selections.
5. Learn a dance that uses the WALTZ such as "Danish Masquerade" on *Changing Directions 4* in which the middle section is the WALTZ. Have students make up a sequence of WALTZ steps to either of the two selections mentioned in step 4.

## The REVERSE THREE Step*

This step is found in dances throughout Eastern Europe, as well as in other areas of the world.

**Important characteristics**

1. The REVERSE THREE step consists of three steps (STEP, STEP/STEP).
2. The first step takes the same amount of time as steps 2 and 3 combined.
3. This is an uneven dance step that alternates the starting foot when repetitions are used.
4. This step may be executed to music organized in duple meter (feel of 2's):



*REVERSE THREE step L foot*

| | | | |
|---|---|---|---|
| **Beat** | 1 | Step L foot forward | "FORWARD" |
| | 2 | Rest | "REST" |
| | 1 | Step R foot forward | "FORWARD" |
| | 2 | Step L foot forward | "FORWARD" |

---

*Note: This step is often called the "Mixed Pickle" step because of the rhythm of the pattern. Dick Crum, a noted authority on Balkan dance, first used this name for the step.

### *REVERSE THREE step R foot*
### *(Uses division of the beat)*

| | | |
|---|---|---|
| Beat 1 | Step R foot forward | "FORWARD"* |
| 2 | Step L foot forward | "FORWARD" |
| & | Step R foot forward | "FORWARD" |

*BACKWARD, IN, OUT may be substituted for the traveling direction.

**REVERSE THREE teaching progression**

1. Have students work with group SAY & DO and practice FORWARD, REST, FORWARD, FORWARD in individual tempo. Have them synchronize the pattern with a partner or in a small group, increasing the tempo as the step is comfortable.
2. Have different students volunteer to be the leader, setting the tempo with SAY.
3. Play music such as "Trata" on *Changing Directions 2* or "Kritikos Syrtos" on *Changing Directions 5* and practice the step.
4. Learn either of the dances mentioned for the practice to the music.

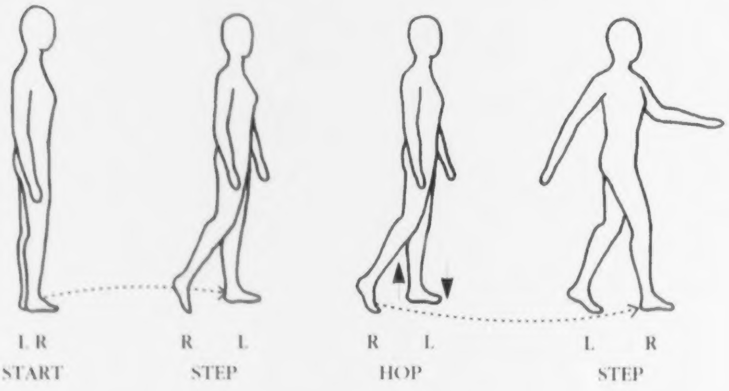
## The STEP HOP/STEP

The STEP HOP/STEP is found in dances primarily from Eastern Europe. The rhythmic structure is the same as the REVERSE THREE and opposite in rhythmic structure to the HOP/STEP, STEP, which is described below.

**Important characteristics**

1. The STEP HOP/STEP is a combination of a step in any direction followed by a hop plus a step that together equal the duration of the first step.
2. This step is an uneven dance step and has a recurring pattern if used in repetition.
3. The STEP HOP/STEP is danced to music organized in duple meter (feel of 2's):

**STEP HOP/STEP**



***STEP HOP/STEP R foot***
***(Uses division of the beat)***

| | | | |
|---|---|---|---|
| Beat | 1 | Step R foot in any direction | "STEP" |
| | 2 | Hop R foot | "HOP" |
| | & | Step L foot | "STEP" |

### STEP HOP/STEP teaching progression

1. Link this dance step to the STEP HOP, in which an additional STEP is taken after the HOP. Have students SAY the sequence several times and then use group SAY & DO.
2. Have students work in individual tempo before trying it with the entire class. They should increase the tempo as they are secure with the step. This usually is performed quickly.
3. Play a musical selection such as "Ikariotikos" on *Changing Directions 4* or "Kriči Kriči Tiček" on *Changing Directions 6*.
4. Both of the above musical selections have dances that use the STEP HOP/STEP in the dance.

## The HOP/STEP STEP

The HOP/STEP STEP is found primarily in dances from Eastern Europe. It is more difficult than the STEP HOP/STEP because the first movement is a HOP.

### Important characteristics

1. This step consists of a HOP followed by two STEPS using the same rhythm as the TWO-STEP.
2. The HOP plus the first STEP take the same amount of time as the second STEP.
3. The HOP/STEP STEP is an uneven dance step, and the repetitions create a recurring pattern.
4. The HOP/STEP STEP often is combined with a STEP HOP.
5. The HOP/STEP STEP is executed to music organized in duple meter (feel of 2's):

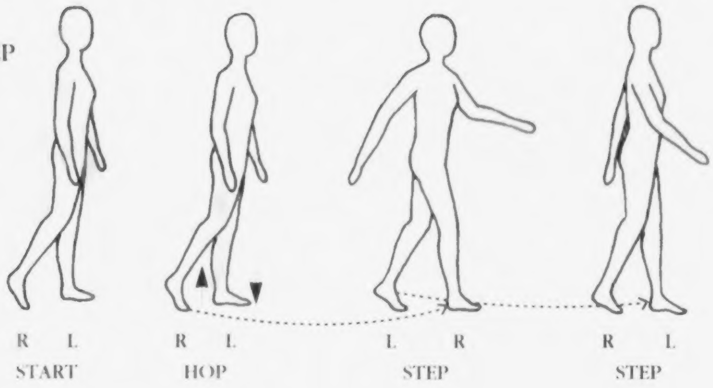
***HOP/STEP STEP R foot***
***(Uses division of the beat)***

| | | | |
|---|---|---|---|
| Beat | 1 | Hop on the R foot | "HOP" |
| | & | Step on the L foot in any direction | "STEP" |
| | 2 | Step on the R foot | "STEP" |

### HOP/STEP STEP teaching progression

1. Beginning with a hop on the supporting foot is very difficult for most dancers. Have students work on their own, beginning the HOP first on one foot and then the other. Add the step immediately after the hop.

HOP STEP/STEP



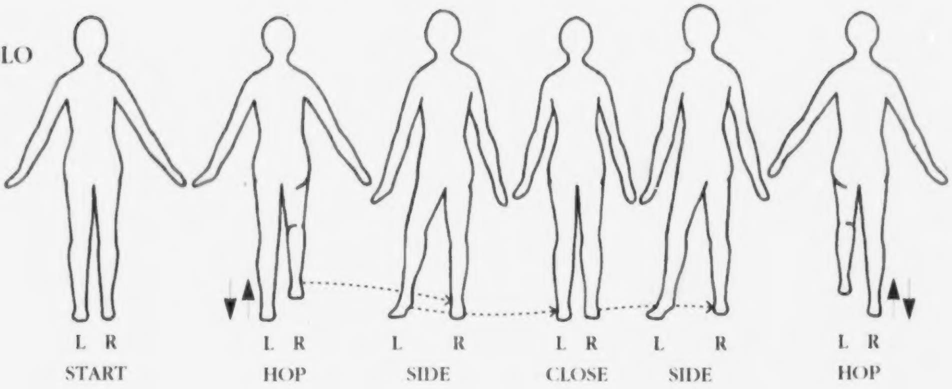
2. Have students try several HOP/STEP STEP sequences in a row. They should note that the rhythm is the same as the TWO-STEP. Increase the tempo as the step is secure.
3. Play a musical selection such as "Santa Rita" on *Changing Directions* 5 or "Debka Kurdit" on *Rhythmically Moving* 7 and practice the step.
4. Learn a dance that uses the HOP/STEP STEP, such as "Mishal" on *Changing Directions* 3 or "Tsakonikos" on *Rhythmically Moving* 9.

## The KOLO Step

The KOLO step is found primarily in dances from Serbia, where "kolo" means circle. The step is used in "Kolo" dances.

**Important characteristics**

1. The KOLO step begins with a hop followed by three sideward steps and a final hop creating two hops in sequence when the step is repeated (HOP/SIDE, CLOSE, SIDE, HOP).
2. The KOLO step takes two measures of duple meter to complete.
3. The KOLO step is two dance steps combined—a HOP/STEP STEP plus a STEP HOP.
4. Each of the first two movements takes half as long as each of the remaining three movements.
5. The KOLO step is an uneven dance step in an alternating pattern when repeated.
6. The sideward SCHOTTISCHE is a lead-up to the KOLO step or a modification of it. The SCHOTTISCHE then is preceded by a hop.
7. The KOLO step generally is executed to music organized in duple meter (feel of 2's).



KOLO

### *KOLO step R foot*
### *(Uses division of the beat)*

| | | |
|---|---|---|
| Beat 1 | Hop L foot in place | "HOP" |
| & | Step R foot sideward right | "SIDE" |
| 2 | Step L foot next to R foot | "CLOSE" |
| 1 | Step R foot sideward right | "SIDE" |
| 2 | Hop R foot in place | "HOP" |

**KOLO step teaching progression**

1. Have students warm up the sideward SCHOTTISCHE in a pattern of SIDE, CLOSE, SIDE, HOP.
2. Add a second HOP and stop after each sequence. Now use the double HOP and follow it with a SIDE in a rhythm of SIDE, CLOSE, SIDE, HOP, HOP/SIDE.
3. Using just the SAY first have students speak the pattern of the step (HOP/SIDE, CLOSE, SIDE, HOP) and then use SAY & DO.
4. Play a musical selection such as "Savila Se Bela Loza" on *Rhythmically Moving 6* and have students try the step and then learn the dance. Part II of the dance uses the KOLO step.

## The DRMEŠ Step

The DRMEŠ step is found primarily in dances from Eastern Europe. It is difficult because it is fast and combines unusual movements.

**Important characteristics**

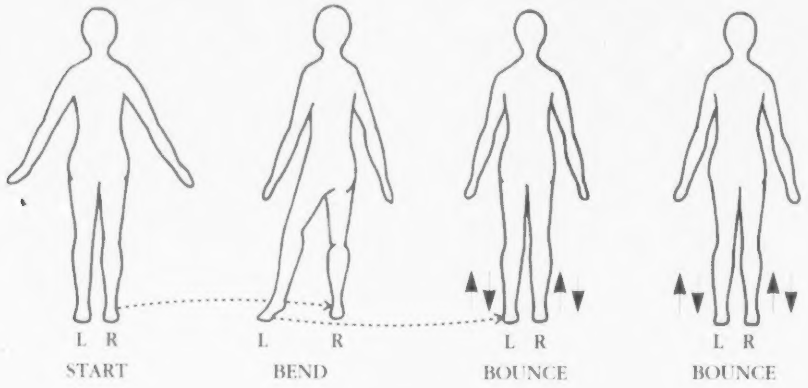
1. The DRMEŠ consists of one movement in which both knees bend slightly followed by two movements in which the heels drop sharply. The knees are straight as the heels drop.

2. The step has the same rhythmic structure as the STEP HOP/STEP and the REVERSE THREE step.

3. There are a number of regional variations of the DRMEŠ step. Sometimes it is done in place and sometimes it travels sideward.

4. The DRMEŠ step is danced to music organized in duple meter (feel of 2's):

**DRMEŠ**



***DRMEŠ step***
***(Uses division of the beat)***

| | | |
|---|---|---|
| Beat 1 | Bend both knees slightly | "BEND" |
| 2 | Drop heels sharply | "BOUNCE" |
| & | Drop heels sharply | "BOUNCE" |

**DRMEŠ step teaching progression**

1. Begin with just BEND, BOUNCE and then divide the second beat to do two BOUNCES. Students who have difficulty with the divided beat can modify with one bounce. The knees are locked on the BOUNCE/BOUNCE.
2. Try stepping slightly sideward right for the first DRMEŠ and sideward left for the second DRMEŠ. Also try traveling one direction sideward for several repetitions of the step.
3. Play a musical selection such as "Djurdjevka Kolo" on *Rhythmically Moving 2* and then try "Nebesko Kolo" on *Rhythmically Moving 9*. The latter selection is faster.
4. Learn a dance that uses the DRMEŠ, such as *Kriči Kriči Tičik* on *Changing Directions 6* or change the A section of "Nebesko Kolo" to do a sideward traveling DRMEŠ.

## Summary

The basic dance steps for beginning and intermediate folk dances have been outlined in Chapters 3 and 4. The actual dances that contain these steps, as well as the basic dance sequences outlined in Chapter 2, are described in Chapters 7 and 8.

The next chapter, "Folk Dance—the Delivery System," presents the techniques and strategies for teaching folk dance.

# 5

# Folk Dance Steps—The Delivery System

The teaching of beginning and intermediate folk dance is an individual matter taking into account the uniqueness of the teacher, the teaching process used for other areas of the curriculum, and the particular abilities and attitudes possessed by the students who will be the learners. The teaching strategies shared in this chapter are ones that I have used successfully for over 35 years of teaching folk dance to elementary, middle, and high school students, to university students, and to adults. The strategies are based on sound motor development principles and an understanding of child development.

Unfortunately, today many students of all ages do not possess the prerequisite abilities for initial success in folk dance. When the following prerequisites are in place, beginning folk dance can be introduced as early as grade 2, and intermediate folk dance as early as grade 5:

- **Aural and visual processing ability**
- **Ability to use learner and group SAY & DO**
- **Comfort with nonlocomotor (anchored) and locomotor (nonanchored) movement**
- **Ability to unite upper and lower body movement (integrated movement)**
- **Basic timing (competence with steady beat)**
- **Beat coordination**

The above prerequisites for folk dance, which are described in Chapter 1 of this book, are the observable outcomes for seven of the nine key experiences in movement from the program "Education Through Movement: Building the Foundation." A full description of the movement key experiences is given in the book, *Foundations in Elementary Education: Movement*, available from High/Scope Press.

When students have mastered the basic abilities covered by the key experiences in movement, as well as the introductory steps and beginning dance sequences presented in Chapter 2, they are ready for full-fledged instruction in international folk dance. The "Education Through Movement" Teaching Model, described below, is at the heart of the successful delivery system. While teachers may be very knowledgeable about folk dance and folk dance style, teaching strategies that produce successful learning experiences are essential to a complete and effective teaching/learning cycle. The delivery system outlined in this chapter is designed to help teachers acquire the ability to effectively teach folk dance and to give them numerous dances appropriate for beginning and intermediate folk dance experiences in education. It should be noted that this is an educational process and not a recreational process, although the approach can be used successfully with recreational folk dancers as well.

In addition to describing the components of the Teaching Model, this chapter also contains the following information: how to get started; special recommendations for teaching the first few dances; how to simplify and modify folk dances; general teaching strategies for all dance presentations; and specific techniques for teaching the actual folk dance steps so that each student can be successful. Also included are strategies for introducing uncommon meter and for varying presentations. The chapter concludes with some additional ideas for introducing *chair dancing*.

## The Teaching Model

The Teaching Model is an essential part of the total presentation of folk dance to any population. The Teaching Model contains three main components—**separate**, **simplify**, and **facilitate**. Incorporating these components into a teaching process results in increased student responsibility for learning, higher levels of success, increased motivation, and decreased behavioral problems. In short, students generally are cooperative; they increase their ability to be successful in folk dance; and they are eager to learn more.

**"Education Through Movement"**
**Teaching Model**

**Separate:** Demonstrate
*or*
Tell
*or*
Use hands-on guidance

**Simplify:** Begin with what is easy or manageable to learn

**Facilitate:** Engage learners through action, thought, and language

### The "Separate" Component

**Separate:** *Demonstrate (visual instruction)* or *give verbal directions (aural instruction)* or *use hands-on guidance (tactile instruction).*

When the teacher is demonstrating, verbal information precedes or follows the demonstration but does not accompany the demonstration. Likewise, when the teacher is giving verbal directions or imparting information, a demonstration does not accompany the verbal directions. If hands-on guidance is necessary, verbal information precedes or follows the tactile assistance—otherwise the recipient will not feel the hands-on guidance. It is difficult to break our customary show-and-tell habit, but the results from **separate** are worth the effort:

- Demonstration alone results in higher levels of response from visual processing.
- Verbal directions alone result in increased ability to respond from aural processing.
- Hands-on guidance alone results in increased body awareness from the tactile processing.

### The "Simplify" Component

**Simplify**: *Begin with what is easy or manageable to learn.*

In order to effectively use **simplify** strategies, teachers must observe students throughout the learning process to be cognizant of their capabilities. A "warm-up" of a skill or concept to be used in the dance gives the teacher an awareness of how to proceed. To determine how to proceed, teachers must analyze the subtasks that make up the whole: the movement sequences, the dance steps, and the actual dances. With these factors in mind, the teacher can begin with what is easy and build up to what is more difficult. The strategies for **simplify** are incorporated into the teaching techniques included in this chapter.

### The "Facilitate" Component

**Facilitate**: *Engage learners through action, thought, and language.*

How can we get students to be active participants rather than passive receivers? Developing a style of teaching that supports students in developing the awareness and skills needed to construct their own ability and knowledge is at the heart of the **facilitate** component. We **facilitate** when we give students time to explore and try out dance concepts. "How many ways can you find to do three nonlocomotor leg movements followed by one locomotor movement?" We **facilitate** when we give them time to work alone, with a partner, or in small groups solving movement problems or practicing sequences. Asking students to use language to describe the sequence of movements or to recall the pattern is another form of **facilitate**. When working with an individual student on an incorrect movement, have them do the movement and then ask them questions to determine their awareness of what they are doing before suggesting or demonstrating the change—another use for **facilitate**. A faulty pattern needs to be understood before it can be corrected.

We can most effectively **facilitate** the learning process by providing a safe, interactive environment where all students are supported and respected; where students are not "wrong" but "on the way to getting it right"; where we are partners in the students' learning.

## Getting Started

In order to get started, we must consider the following: (1) the space we have to use; (2) the equipment available; (3) how well we know our group or class; (4) how well we know our material; (5) how we will plan each specific class; and (6) how we will plan the entire unit, sequence of classes, or workshop.

### Space for Dance

We are not always able to choose the room in which we teach folk dance; often we are asked to teach folk dance in the space used for other aspects of the curriculum, such as the gym, music room, or classroom. The space available for teaching dance may range from very desirable to very inadequate and obviously will determine the dances that can be taught, the modifications that might be used in more confined spaces, or the opportunity to try *chair dancing*. (Each of the beginning dances in Chapter 7 has suggestions for this form of dance.) Regardless of the available space in a classroom, however, by moving the tables or desks toward the center of the room to create a circle or by creating aisles, many dances can be learned.

The floor surface is also important. A wood floor is ideal, particularly if it has been constructed with air space beneath it—a "floating floor." If a wood floor is used, students should not dance in "sock feet" as it can be slippery and hazardous. Tile over concrete, a common surface, can be very hard on the legs and back. Therefore, increased time for proper stretching should be considered. Carpeting, as well as some gymnasium surfaces, provides some cushioning but can be difficult depending on the type of shoe worn. Athletic shoes have a tendency to restrict smooth movement.

The lighting, acoustics, and ventilation also are important considerations. If you have input into choosing the room you will use, or input into construction of a dance room, all of the above factors should be considered.

### Equipment for Dance

Can the compact disc, tape, or record be heard throughout the room without the volume raised to levels of distortion or the speakers blown? Compact discs, digital audio tapes, and records are well-suited for dance activities because the band to be used can be found easily. Although it is more difficult to find the band on cassette tapes, the counter can be used to mark the beginning of each selection if you always use the same tape recorder. You may also wish to consider having individual selections from the tape recorded onto 10-minute tapes available from a sound studio. Record a selection on each side of the tape. A note of caution—be certain to obtain music tape and not audio tape. The latter does not take the music frequencies. Selections on the records can also be put on short tapes to preserve the record. **You must own** the tape or record to make these short tapes. Otherwise you are in breach of copyright laws.

The equipment should be placed where it won't be bumped. A sturdy table for the CD/cassette player works well to create a stable base. If using a record player, the base of the turntable needs to be adequately sprung to prevent the needle from jumping. It is worth the investment to have a good playback system.

## Know Your Group or Class

If you are working with students in other curricular areas, you know your class already. When working with an unknown population, however, you should try to answer the following questions before attempting to develop goals and objectives for a dance class, dance unit, or workshop.

- What are the ages of the students?
- How large is the group/class?
- What is the male/female breakdown?
- What are the capabilities of the students? Has the group had previous dance experience or experience in other rhythmic areas?
- What is the probable receptivity of the group to dance?
- Will the participants be capable of vigorous activity, or is their level of fitness low?
- Are there special populations within the group, such as students who are physically or mentally challenged?
- What is the length of each class and the length of the total class, unit, or workshop?
- Will folk dance be part of a physical education, music, or classroom experience?
- Do any students have relatives who come from another country who might share cultural information or costumes related to the country's dance heritage?
- What activities precede or follow the dance session?

Knowing as much about your group as possible will assist you in choosing appropriate dances and teaching strategies. See Appendix C for a suggested folk dance unit.

## Know Your Material

A dance has four important components—the music, the rhythmic sequence of movements, the combination of movement and music, and the style. Teachers must become thoroughly familiar with each component.

### The music

Listen to the music several times to understand and be comfortable with it, and then answer the following questions:

- What is the dancer's beat? Is it slow/fast? Is it easily perceived?
- What is the meter? Is the dance organized in twos or threes or in combinations of two and three?
- How long is the introduction? With each dance the introduction is defined in macrobeats or microbeats. (Chapter 6 defines these terms and also gives information to help you read the box notation and to work with other sections of the dances.)

- How is the music organized (the musical form)?
- How long are the phrases? How often do they repeat?

### The rhythmic sequence of movements

The teacher must clearly understand the steps and movements in the timing of the sequence. To achieve this understanding, you should:

- Follow the box notation for each dance to determine the sequence of beats, the divided beats, and the rests. (The box notation is described in Chapter 6.)
- Visualize the sequence from start to finish and dance it mentally. Use the Language-to-Dance Vocabulary word for each step or movement and speak it in the correct timing.
- Know the directions the body faces throughout the dance. Is the "road map" for the dance clear?
- Know the order of the dance parts in reverse. For example, what precedes the second four beats in Part I?
- Understand the transitions from one part to another and from the end of the dance to the beginning.

### Combining music and movement

Folk dance is performed to music. Music and movement must converge. If we "feel" this unity, we will teach dance as a musical experience and not as a sequence of movements with music added. You might wish to consider the following:

- How do the movements fit the music? Do the different parts of the dance follow the musical phrases and the musical form?
- How does the rhythmic structure of the dance fit the steady beat of the music?
- How many repetitions of the dance are there to this musical selection?

### The style

The handholds, the appropriate claps and snaps, and the use of arm and body bring the special ethnic quality to the dance. The style of the movements and the music combine to make it a dance of the peoples from Israel, Serbia, or Romania. It is important for teachers of folk dance to become as knowledgeable as possible about the style of the dance to be taught. Talking with recreational folk dance leaders or attending folk dance sessions and workshops often will provide this special information. If the style of the dance is not known, do it as described rather than making up a styling. In the beginning and intermediate folk dance descriptions (Chapters 7 and 8) handholds and formations are given for each dance along with some special stylistic features. For more information about style, see *Cultures and Styling in Folk Dance* by Sanna Longden and Phyllis S. Weikart, in press.

## Plan Each Class

When planning a dance class, teachers should ask themselves:

- What shall I do first?
- How shall I end the class?
- What dances should I review and how many new dances should I teach?
- When in the lesson should I teach the new dances?
- How will I pace the class in introducing faster and slower dances?
- Have I prepared enough material with sufficient variety to respond to the potential needs of the group?
- Shall I honor requests to perform dances the group has learned before?

The major segments of the class need to be carefully planned. What type of warm-up can be used? A follow-the-leader type of warm-up, such as a "Big Circle Dance," might be appropriate. Later on the class might begin with a dance the group knows well, one that doesn't need review.

Dances from the previous class or session should be included and interspersed with the new dances. Keep in mind the level of difficulty represented by the dance. For example, if TOUCH, TOUCH, TOUCH, STEP has been introduced, then the Serbian dance *Djurdjevka Kolo* can be taught after *Alley Cat* or *Pata Pata I*, since all three use this level of motor development. When introducing more ethnic sounding music, give some information to the group about what they will hear, such as an uncommon instrument, a vocal in a different language, or something about the country the music is from. Use a picture of the instrument, or a map of the country of origin, to acquaint students with the musical heritage. Until beginners are familiar with the more ethnic sound, however, I generally use music that is more familiar. Also, remember that the teacher will be working within an educational process and therefore will want to make connections to as many related areas, including subject areas, as possible, bringing relevance to the material.

New movement sequences may be reinforced by planning several dances that use the sequence, such as suggested with TOUCH, TOUCH, TOUCH, STEP. Two other examples are the beat structure "1, 2, 3/&, 4" found in *Limbo Rock*, *Plješkavac Kolo*, and *Dučec*. The alternating 2-beat sequence of SIDE, LIFT can be reinforced in *Ugros*, *Hasápikos*, and *Dimna Juda*. The 6-beat sequence found in dances representative of the people from four countries can be compared and contrasted: *Hasápikos* (Greece), *Hora* (Israel), *Körtanc* (Hungary), and *Pravo Horo* (Bulgaria). (All of the dances mentioned are found in Chapter 7, "Beginning Folk Dances.")

In addition to planning the beginning of the class, it is also important to make a plan for the last few minutes. A successful ending creates a desire to dance again soon, so students look forward to the next dance class. Close by repeating a favorite, or by teaching a dance you know the students will have success with and will enjoy. When folk dance is used as part of the total educational experience for students, leave time for a brief reflection that connects what was learned with other aspects of the students' experiences.

### Planning a Series of Classes

The objectives for the entire course should be considered when planning a unit or series of classes. What levels of difficulty will be introduced in this unit and what dances using those levels will be taught? What curricular concepts will be reinforced with the dances? How will other subject areas be included in the series of classes? Folk dance can be a recreational or fitness activity, but the potential for integrated learning and the reinforcement of concepts is awesome. It is hoped that the experience will be both enjoyable and educational.

## Teaching the First Few Folk Dances

Some of these recommendations have been mentioned in previous chapters. They are presented again to emphasize their importance in ensuring success at the beginning level of folk dance. These recommendations also form the basis for the next section in this chapter, which offers suggestions for simplifying and modifying folk dances for special populations as well as for beginners. The experiences and ability of the group will dictate which of the strategies to use. These constitute "break-in tips" for middle and upper-elementary students, adolescents, and adult beginners who are in classes in which it is not possible to spend sufficient time on the key experiences in movement. I always use these "tips" with any population learning beginning folk dances. If your group still experiences difficulty, however, you should refer to the sequencing of the beginning dance experiences presented in Chapter 2.

- Have students learn dances that do not require holding hands.
- Teach dances in which you do not have to refer to a correct right or left foot in the beginning.
- Teach dances that don't require a structured circle when learning the dance—use a more free formation.
- Teach dances that do not require partners.
- Use dances composed of repetitious short sequences.
- Choose dances with a locomotor or nonlocomotor movement for every beat.
- Choose instrumental music with a strong, underlying beat.
- Teach dances in which the movement sequences follow the musical phrases.

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## Simplifying and Modifying Folk Dances

When certain elements of a folk dance are too difficult for beginners or for specific populations, such as older adults or the mentally and physically challenged, a dance can be modified to suit that particular group. Simplifying or modifying dance steps and folk dances provides more material for teachers and makes it possible to introduce many more ethnic dances to beginning students. Examine a more difficult dance to see what elements could be adapted:

1. Right or left foot designations often can be omitted if the dance moves forward and backward or in and out of the circle or has in place movements. (Sideward movements need a correct foot.)
2. More difficult dance steps that are added to simpler sequences often can be modified. For example, a grapevine step can be changed to forward steps that move in the same direction.
3. Turns can be modified to in-place steps.
4. Partner dances can be modified to circle dances.
5. The rhythmic structure can be simplified to steady beat in some dances.
6. The style of the dance need not be taught when the dance is first learned.

Simplifying a dance is not a license for us to be "creative" with another's ethnic dance; music from the United States should be used for creative endeavors. Simplifications or modifications of dances should closely follow the authentic dance movements, thus making it possible for students to perform the actual dance without having to "unlearn" incorrect patterns. Be certain the simplification is not just as difficult as the original.

During the process of simplifying or modifying for a particular group, we must be sure that we are making the dance accessible to the group because of certain needs and are not destroying or diluting cultural material. Alter it just enough to create an appropriate movement sequence for a beginning class or special group, and retain the character and authenticity of the material as much as possible. Replace the simplified dance with the authentic dance when the group is ready for the more difficult movements.

I have used the following dance modifications successfully with many populations. (See "Beginning Dance Sequences by Level of Difficulty," Chapter 2, for additional modifications.)

1. No right or left foot specified. Examples appear in Appendix A, "Beginning Dances by Level of Difficulty," and are marked with an asterisk.
2. Partner dances modified so the students learn it as a circle dance. Examples include: *Close Encounters* (either part), *Doudlebska Polka* (the male part), *Haya Ze Basadeh* (the male

part), *Good Old Days* (the male part), and *Corrido* (the female part).

3. Sections of divided beats modified to WALKS or single motions, using the steady beat: *Limbo Rock, Twelfth Street Rag*, and *Good Old Days*.
4. Four-part dances simplified to two-part dances, with each part repeated once if the musical form permits this alteration: *Popcorn, Alley Cat*.
5. BUZZ TURNS modified to WALKING TURNS: *Ve David, Niguno Shel Yossi, Tant' Hessie*.
6. FULL TURN modified to steps in place: *Erev Shel Shoshanim, Pata Pata II, Bele Kawe*.
7. The nonlocomotor movement removed when it is the fourth beat in a sequence, such as FORWARD, FORWARD, FORWARD, KICK: *Close Encounters, Hustle, Işte Hendek*.
8. The TOUCH, LIFT, or STAMP removed from the 2- and 4-beat alternated movement sequences (when they are beat 2 or beat 4) and replaced with a REST. This establishes the locomotor movements first: *Hasápikos, Áis Giórgis, Hora Chadera*.
9. Hops removed from dance steps, such as the STEP HOP and SCHOTTISCHE, and replaced with a REST.
10. The THREE step modified to add a fourth step: *Hora Pe Gheața, Hora Bialik*; the YEMENITE modified to three steps in place, the POLKA modified to a GALLOP POLKA.

## General Strategies for Teaching Folk Dance

Teachers should keep in mind these general teaching strategies for all dance presentations.

### Be Enthusiastic

Teachers who infect their students with their enthusiasm and whose goal is to ensure immediate success for individuals will find students more willing to participate and will find teaching folk dance much more rewarding. When students experience success they tend to be more cooperative. Enthusiasm does not mean overly high energy, which could be exhausting for the group. Enthusiasm also does not mean "showing off" one's ability.

### Express Sensitivity

A sensitive teacher who is a partner in the learning process, and who is responsive to the needs of the students, will be more likely to create a positive learning environment and thus a successful experience for the students. It means being aware not only of a student's discomfort but also of a student's progress. It also means being attuned to the harmony or tension within the group.

## Use the Four-Step Language Process

Using the **Four-Step Language Process** with the **Language-to-Dance Vocabulary** is the students' route to ownership and independence. The four steps are as follows:

| | |
|---|---|
| **SAY** | Speaking the words in the pattern |
| **SAY & DO** | Speaking the words and matching them with the movement |
| **WHISPER & DO** | Whispering the words softly and matching with the movement |
| **DO (THINK & DO)** | Keeping the pattern in mind but not speaking it |

### Step 1: SAY

SAY is very useful in memorizing the pattern and also in establishing the timing of the movements. This step often is omitted if the sequence is short and the movements are familiar or easily understood. SAY can be changed to WHISPER if the music is on and the sequence is spoken to the music.

### Step 2: SAY & DO

SAY & DO unites the movement with the vocabulary words. It creates the cognitive-motor link. Students who don't use group SAY & DO or who appear to be deficient in this ability have difficulty with the sequences. This step must be mastered for real success.

### Step 3: WHISPER & DO

WHISPER & DO is used when students are working to their own beat and tempo so they don't intrude on others who are concentrating. It also can be used with the music to establish the relationship between the movement and the music.

### Step 4: DO (THINK & DO)

DO, or THINK & DO is the final step that allows the student to dance while attending to the sequence but not actually speaking each word.

Uniting the **Four-Step Language Process** with the **Language-to-Dance Vocabulary** gives each student a way to be successful. The words are simple, easily translated into action, and consistent. "IN" always means toward the center of the circle or straight ahead when dancers are side by side in a line. If we spoke FORWARD on one day, FRONT another day, CENTER yet another day, and IN at another time, students would not have a consistent cognitive process to translate into action. With the Four-Step Language Process, students will master dances more quickly because the words are consistent and because students will be actively engaged in the learning process. There is no magical success in watching a teacher's feet and copying unless the student converts that visual processing to a response with thought and language.

Note: When new sequences are introduced remember to use **separate** in the Teaching Model so the demonstration is not combined with verbal directions. The teacher would SAY *or* DO but not both together. When sequences are familiar, starting with SAY & DO is a successful process. The basic Language-to-Dance Vocabulary words are contained in the sidebar on pg. 25 in Chapter 2. The complete vocabulary is found in the Glossary in Appendix E.

### Demonstrate a Sequence Visually

At times you will want to demonstrate a movement sequence so students see the pattern. When demonstrating, three techniques should be kept in mind:

1. **Avoid small, indistinguishable movements and steps**. Make each step or motion distinct, without distracting arm and body movements.

2. **Stop at the end of the movement sequence in a balanced position**. If the last movement is nonlocomotor (TOUCH) freeze in the final position. If the last movement is locomotor (SIDE) be certain to end with only one foot on the floor so the movement is clear.

3. **Change your location so all students can see the pattern clearly**. If you are performing the demonstration inside a circle formation, show the sequence 2 to 3 times in front of different sections of students. Some students will experience mirroring or reversal problems if only one location is used. Encourage students to put the vocabulary words with the pattern using WHISPER, rather than to just watch.

### Use Verbal Directions (SAY)

When the Language-to-Dance Vocabulary words are familiar to the students, using SAY to give the sequence is an effective tool in the learning process. Before the students try the sequence have them repeat the SAY and then try SAY & DO. A strategy I sometimes use is to pair the students and have one in each pair SAY the sequence for the partner to DO and then reverse roles.

### Teach From the Known to the Unknown

Dances are combinations of sequences learned over time. Teaching a new dance often involves adding new movement sequences to a dance step or movement sequence that the group already has mastered. Appendix A, "Beginning Dances by Level of Difficulty," presents the motor development progression for movement sequences and dance steps with the specific dances that use those skills listed. It is easier to teach a new dance if students realize they know parts of it. Also see "Adding On" and "Combining Familiar Dance Steps into New Patterns and Dances" in the next section of this chapter.

## Teach Quickly

It is important to teach the movement sequence of dances quickly—no more than 5 minutes should be allotted to teach a beginning dance and 15 minutes for an intermediate dance. This amount of time does not include the warm-up of a step or pattern that precedes the actual teaching. Almost all the students in the class should be able to dance to the music with a minimum of errors within this time limit. If the teaching process takes longer than the 5 minutes or 15 minutes, the teacher might wish to consider these questions:

- Is the dance too difficult for the students? Are they ready for it?
- Have I prepared the material carefully enough to permit a logical learning sequence? Am I organized?
- Have I tried to add formations, handholds, and style before dancing the sequence to the music? The time "rule of thumb" should only include the movement sequences and dance steps.
- If the dance sequence is longer than others, will it take more than the usual amount of time?

When the dance is put together quickly it is easier to remember. A dance that is taught slowly, with each section practiced many times, does not provide the student with a sense of the whole. No matter what specific teaching techniques are used to present the dance, it is important to complete the movement sequence quickly. Otherwise students lose track of what precedes and follows each part of the dance. *Once the sense of the whole is created, and the music and movement united, the parts can be practiced to perfection.* Remember *teaching* and *learning* a dance are different from *perfecting* the dance. In this book *teaching/learning* refers to the process of presenting the movement sequences of the dance, practicing them briefly, then dancing them to music. No special formations or handholds are added to the sequences. Students should not be asked to incorporate "style" until they feel comfortable with the movement sequence. The integration of movement and style too soon creates more than many students can handle. A later section of this chapter, "Adding Style," provides further clarification of this point.

## Teach Rhythmically

Time is an integral part of any movement sequence. **Rhythmic language** is an important bridge to **rhythmic sequences**. Therefore, teachers should SAY the dance sequence rhythmically (in its precise timing), then ask the students to repeat the SAY before trying the SAY & DO. If students have difficulty speaking the words in the precise timing, have them speak the rhythm on a neutral syllable, such as "Bah" (Bah, Bah, Bah/Bah, Bah). The critical link between movement and timing must be established as the sequence is practiced. If the dance sequence is too difficult for the students at the tempo presented, practice with SAY & DO a *little* more slowly (see the next strategy), but be certain to retain the accuracy of rhythmic groupings. For example, the sequence of "TOUCH, TOUCH, STEP/STEP, STEP," which occurs in a beat structure of "1, 2, 3 &, 4," should not be taught as five equal movements (5 beats) then changed to the divided third beat. As your students practice sequences to their own beat and tempo, or as they work with partners or in small groups, stress the need for them to retain the accurate timing, regardless of the tempo chosen.

### Teach Close to Tempo

If students are able to perform a sequence at the appropriate tempo, they should do so. It is much more difficult for students to learn a sequence well under tempo and then have to increase that tempo. If, however, the students are having problems with the tempo, reduce it gradually—until you reach a point that permits student success. Sequences that are practiced too slowly become isolated pieces of single-beat movements rather an integrated whole composed of longer sequences. It becomes analogous to reading slowly word by word—the comprehension is lost. Therefore, try the sequence at tempo and only reduce the tempo as needed to clarify a complex sequence or to make corrections. Using partners and small groups to work on a sequence often brings better results than "drilling" the entire class at a tempo that may only be a problem for a few students. When style is added to a movement sequence it may be advantageous to reduce the tempo. In this latter case the movement already is comfortable as the desired tempo.

### Do the Sequence at Tempo Before Adding Music

The movement sequence for the dance should be practiced at tempo before adding the music. If students have been practicing at a slower tempo, use SAY then SAY & DO to bring the sequence up to tempo. The faster speech should quicken the movements. This technique is preferable to asking students to "move more quickly." If the dance sequence is not up to the tempo of the music, students often have difficulty making the transition from the practiced tempo to the musical tempo. You may wish to have the students listen to the music and step the dancing beat in place before teaching the dance. This strategy will give the students a sense of the dancing tempo and will help the teacher recall the accurate tempo.

### Introduce Students to the Music

If students haven't listened or stepped to the music, you may need to play a little of it while stepping the beat in place, perhaps Part I, before beginning the dance with the music. If there are a number of repetitions of the dance, have students WHISPER the dance language the first time through the dance and then begin on the second repetition.

If students are going to begin the dance after the musical introduction, it is helpful to them to have the teacher give the first word or dance step and the starting foot, e.g., "FORWARD, right foot," just before they begin. Many students hear the music and seem to have a momentary lapse of memory concerning the start of the dance.

### Cue Students

Cuing is an additional general strategy for the teacher to consider during the dance. Just before the repeat of Part I or at the start of a new part, a reminder of what follows is helpful. The timing of the cue is critical. Cueing too far in advance can intrude on a student's thinking process; too late is not helpful and again may be intrusive.

### Let Students Assist Others Who Are Having Difficulty

Students can assist other students in addition to the teacher assisting students. Some students will be able to do the movement sequence very quickly. When these students help other students, they are being given a constructive task rather than sitting down, displaying boredom, or exhibiting inappropriate behavior. The key for anyone who is assisting another person is to avoid the tendency to speak the language for them. *The person being assisted must begin his or her own SAY or SAY & DO to create the beat and tempo.* The person assisting should join in with the language once the other student has begun. If the difficulty is with the movement sequence, the student should analyze the movement sequence as it is performed incorrectly in order to understand how to change to the correct movement.

## Specific Strategies for Teaching Folk Dance

These techniques are designed to help teachers think about the unique combination of movement sequences and dance steps that comprise the folk dances in order to most effectively present them to students. Many dances will have a dance step or sequence that is familiar to the students. Some dances are constructed most logically from beginning to end and thus can be taught in sequential order. Other dances are taught more successfully if the teacher begins with the most difficult movements, even if they occur in the middle or at the end of the dance. I hope the following questions will guide you as you decide how to present a specific dance to your students.

- Are there ways to simplify movements that will help the student?
- Is it logical to begin at the beginning and teach in sequence? Or are there more difficult sequences that should precede easier ones?
- Is it possible to begin with a section of four beats and "precede" or "add on" two or more beats?
- Is it possible to teach new dances in a progression that includes steps or sequences that students are already familiar with? Should they do a warm-up of those steps or sequences first?
- How are parts of the dance "glued" together; what are the transitions? How can the transition from the end of the dance back to the beginning be secure?
- Are there sections of the dance that may be more troublesome than other sections?

- How shall the students practice sections of the dance?
- How shall style be added?

### Simplifying Movements

Nonlocomotor lower body movements in folk dance generally have a specific way in which the movement is executed. Therefore the "style" or "way" of doing the movement can be removed, leaving a "generic" movement. For example, TOUCH usually has a specific placement. When the dance is first learned, it is helpful to place the TOUCH next to the other foot and then add the specific placement later. When teaching *Djurdjevka Kolo* or *Bannielou Lambaol*, for example, I have students use the generic placement at first.

The STAMP is a difficult movement for many beginners. They are not accustomed to using force with the heel. Therefore I have students begin with a toe TOUCH, then convert it to a heel TOUCH so they are aware of the difference, and finally perform the heel TOUCH with intensity (STAMP).

Occasionally I find it necessary to isolate the pivot on the supporting foot. Beginners often are "grounded" and very heavy in their movements. To do a sequence such as "FORWARD, FORWARD, IN," the student must pivot on the second FORWARD step in order to step IN. Changing direction is difficult for a number of students because they do not realize how to change direction.

For additional simplify strategies see the earlier section of this chapter, "Simplifying and Modifying Folk Dances."

### Presenting the Most Difficult Sequences First

Students often master the difficult sections of a beginning folk dance more quickly if they are presented first. Using *Twelfth Street Rag* as an example, the teaching would begin with "TOUCH, TOUCH, STEP/STEP, STEP" in a rhythm of "1, 2, 3/&, 4." The "/" between words denotes a divided beat. After the students are successful with that sequence, try it beginning with both feet and add the simpler sequence that immediately precedes it: "FORWARD, 2, 3, 4." Many of the intermediate dances are also taught more successfully if the difficult sequences are presented first. In Part I of the intermediate dance *Hora Chadera*, for example, I begin with "HEEL, REST, BACKWARD, CLOSE" and then precede with "FORWARD, 2, 3, 4."

### Preceding

An example of this teaching strategy is found in *Armenian Misirlou*. Students have learned the GRAPEVINE so they warm up the GRAPEVINE step and then do one grapevine step beginning with the left foot, "CROSS/SIDE, BACK/SIDE." (The GRAPEVINE step also is the most difficult sequence of this dance.) Then have students *precede* the GRAPEVINE step with "CROSS, CROSS." Finally *precede* with the easiest movements, the first four beats, "TOUCH, TOUCH, TOUCH, TOUCH." The dance is "TOUCH, TOUCH, TOUCH, TOUCH, CROSS, CROSS, CROSS/SIDE, BACK/SIDE." (Note that beats 7 and 8 are divided.) Part II of the intermediate folk dances *Erev Ba* and *Tzadik Katamar* are also taught more easily with the *preceding* concept as well as with the *add on* strategy, presented next.

## Adding On

The dance *Áis Giórgis* provides an example of the *add on* teaching strategy, in which students learn a short sequence first and then learn the sequences that follow by the *add on* strategy. Two additional movements (two beats) are added to what is learned in *Áis Giórgis;* the dance begins with "FORWARD, FORWARD, SIDE TOUCH." At the completion of these 4 beats the students are requested to *add on* "SIDE, HEEL" then "SIDE, HEEL" again. Finally they *add on* "SIDE, BRUSH." This strategy also works well with *Popcorn,* adding on 4-beat sequences.

## Combining Known Dance Steps Into New Patterns and Dances

Another way to introduce a new dance is to teach from familiar dance steps or sequences, ones that have already been mastered. This strategy ensures that the students will integrate a particular step into their dance repertoire. Once a dance step or sequence is mastered, students should know how that step or sequence begins and ends, its directional movements, the steps needed to create a change of direction, and how to combine it with other steps and sequences. For example, students will know that the GRAPEVINE step begins with a CROSS and ends with a SIDE; the dancer moves sideward and cannot change direction without altering one movement. (See Chapter 3 for information on **even** and **uneven dance steps** and suggestions for combining them.)

When they have opportunities to create combinations of dance steps, students will learn to be flexible in their approach to dance. Examples are: SCHOTTISCHE with STEP HOP, SCHOTTISCHE with GRAPEVINE, YEMENITE with TWO-STEP, and the dance steps with 2- and 4-beat sequences. Students learn that new dances are really just different combinations of already familiar sequences. They can do Part I of *Kuma Echa* easily because it is a combination of two SCHOTTISCHE steps and two GRAPEVINE steps. Part I of *Salty Dog Rag* is a combination of two SCHOTTISCHE steps and four STEP HOPS. The intermediate dance *Bat Arad* unites one GRAPEVINE, one CHERKESSIYA, and two SCHOTTISCHE steps in Part I. It is important that students have opportunities to learn new steps or sequences and to create ways to make combinations using known steps or sequences. A student's dance ability improves dramatically when this integrated problem-solving technique is used and students create new combinations.

A reminder: If we suggest that students **warm up** by doing familiar dance steps or sequences before beginning to teach a dance, we will learn how comfortable and knowledgeable those students are with that step or sequence. If we discover there are difficulties with a particular step or sequence, we will know to begin there.

### Preparing for Transitions

Teachers must be clear on the transitions between parts of the dance as well as the transition from the end of the dance back to the beginning. We have a tendency to teach one part of the dance at a time. Therefore, students practice a part several times, creating mental stopping points between parts. Students have difficulty with transitions if the teacher does not consciously link the parts together, thus preparing the student to go from one part to the next. Just as the sequences within a part are practiced, so should the transitions between the parts be practiced. If the dance has only one part, be sure to link it back to the beginning. If the dance has several parts, ask the students to practice moving from the end of one part through the beginning of the next part and from the last few beats of the dance back to the beginning. When dances have more than two parts, the teacher might wish to work with transitions after parts are added rather than waiting until the end of teaching the dance.

In the beginning, students may have difficulty alternating a 2-beat or a 4-beat sequence. The strategy of stopping one beat beyond the 2- or 4-beat sequence often is helpful, e.g., HEEL, STEP; HEEL or SIDE, CLOSE, SIDE, TOUCH; SIDE.

### Anticipating Trouble Spots

By analyzing dances carefully, teachers generally can predict which sections of a dance may be troublesome. Beginning with more difficult sections and then *preceding* or *adding on* the easier sections already has been mentioned as a way to avoid the trouble spots. Combining familiar dance steps into new patterns and dances was another strategy mentioned. Occasionally, difficulty may occur when students misunderstand a particular Language-to-Dance Vocabulary term; in such cases teachers must clarify its meaning for the students. Rhythmic sequences often are difficult for students, but using SAY in the precise rhythm before SAY & DO usually helps. Transitions, as mentioned, also need special consideration.

### Balancing Group Drill With Individual, Partner, and Small-Group Practice

The basic difficulty with group drill is that faulty movement sequences don't tend to improve because a constant tempo is used. Group drill generally is counterproductive if students are experiencing difficulty. When students understand the sequences and have mastered them, then repetitions (group drill) can be used to help those sequences go into "muscle memory" and become automatic.

Individual, partner, or small-group practice time can be most useful. Individuals working alone can "try it on for size," meaning they can use their own beat and tempo and work on the particular trouble spots. Partner and small-group practice times are also beneficial if students are willing to assist one another. In these situations, the teacher is free to move about and provide assistance to those students who need help, without creating an embarrassing situation for them in the full group. Often 1 to 2 minutes is all that is needed for this individual or group practice.

### Reviewing a Dance

Students should not be expected to "master" a dance in a single session. If the group is large, it is difficult to notice everyone's errors the first time the dance is introduced. Incorrect movements are more difficult to alter if there are too many repetitions of the faulty pattern when the dance is first taught. Often the students are not even aware of the incorrect movements. Reviewing the dance in the next dance session gives an opportunity to smooth out the rough spots. Reviewing a beginning dance should take approximately 1 to 2 minutes; an intermediate dance, about 5 minutes. It is during the review that formations, handholds, and style can be added.

### Adding Style

Style, generally the movement of the arms and body, is a very visible part of the dance. Because it is visible, students want to do it "right." Consequently, when style is added too soon, students focus on the stylistic elements instead of the movement sequences. Therefore, teachers should wait to add style until footwork becomes "automatic" and students are able to combine the movement sequences with music. This prevents the students from becoming frustrated when a dance "falls apart" because they are concentrating on style and not on the movement.

Certain elements of style may be incorporated almost immediately into some dances. In Israeli circle dances, for example, the arms are often *raised* and *lowered* as the dancer moves IN and OUT of the circle. These movements are logical and should be incorporated easily. The key question is whether or not the style of a dance is a natural part of the dance sequence. If the style is difficult, it is better to wait to introduce it until the movement sequence has been established. In addition, handholds should be avoided until the students are comfortable with the dance.

Avoid using extra language when adding style. For example, in the dance *Mayim* a clap is added in Part II on beat 1 coming OUT. If the teacher says, "Clap with the word OUT" in "OUT, 2, 3, 4," the Language-to-Dance Vocabulary word OUT and CLAP are united. To say, "Clap on beat 1" brings in a different concept, beat 1. A progression for adding arm styling to Part I of *Bannielou Lambaol* is as follows:

1. While students stand still, have them copy the arm motion of **up** and **around**. The demonstration is without any language.

2. SAY the sequence "SIDE, CLOSE, SIDE, CLOSE; SIDE, CLOSE, SIDE, TOUCH" while standing still, and turn the arms around four times to the 8-beat sequence.
3. Once that is secure add the SAY & DO with the arm motions. Note: At no time have the words **up** and **around** been spoken. Adding arm motions to the established leg sequence is much more successful than attempting both arm and leg movements when the dance is taught.

One last point about style—most folk dance style is understated rather than overstated. If you are uncertain about the style of a particular dance, it is wise to omit any special stylistic features. Key points about style accompany each dance in Chapters 7 and 8.

## Teaching Dances in Uncommon Meter

Music written in meters of 5, 7, and 9 is referred to as music in uncommon meter. In this book there are two dances written in meter of 5, nine dances in meter of 7, and two dances in meter of 9. In order to dance in these uncommon meters, the students must be able to feel the groupings of 2 beats and 3 beats. Six of the dances in meter of 7 are organized as 3, 2, 2. The step is taken on the first beat of the 3-beat and the first beat of each of the 2-beats, thus stepping on beats 1, 4, 6 of the 7 beats in each measure. Occasionally the two sets of 2-beats are united as a 4-beat so the steps are on beats 1 and 4. One dance, *Eleno Mome,* is organized into 2, 2, 1, 2; the steps, therefore, are on beats 1, 3, 5, 6. One of the dances in meter of 9, *Dajcovo Horo,* uses a beat grouping of 2, 2, 2, 3. Again the first beat of each grouping takes the step. The other dance *Fatiše Kolo* has a grouping of 2, 3, 2, 2. The dances in meter of 5 use all five beats. These dances are *Tsakonikos* and Part II of *Tslil Zugim.*

The first step is to listen to the music and feel the groupings of two or three. *Lemonaki* and *Žalna Majka,* in meter of 7, are good selections for listening. Now try an alternating hand pat on the legs on the first beat of the 2 or 3. It may be helpful to add a mouth sound for *every* beat, such as "tuh"—an explosive sound made by hitting the tongue against the roof of the mouth behind the teeth. In meter of 7 the mouth sound would be "**tuh,** tuh, tuh, **tuh**, tuh, **tuh**, tuh." The hand pat would unite with the bold syllable. Now try an in-place alternating stepping pattern in the same way as the hand pats. Lastly, try walking to this dancing beat.

If students have difficulty feeling the groupings of two and three, using tactile 2-hand pats on the shoulders may help. Since we are dealing with feel, simply watching someone's feet or listening to a drum might be successful in the short term but would not result in precise use of the uncommon meters. Many opportunities to hear the selections in uncommon meter are needed for true ownership.

Dances in uncommon meter are taught in the same way other dances are taught, with SAY and with SAY & DO. It is important that the teacher has the feel of the meter because the words only occur on the first beat of the two or three. It is very easy to convert the 3-beat to a 4-beat. The uncommon meter dances in this book are short, generally 4 to 5 measures. Therefore, the *add on* strategy works well. Begin with measure 1 or measures 1 and 2, and then add on.

## Strategies for Varying Presentations

Teachers can present folk dances in a variety of ways. By varying the presentations, we heighten the interest and curiosity of our students. If dances are always presented visually or always verbally, students for whom that is not their best mode for processing are put at a disadvantage. Following are ten different methods that can be used, with appropriate dances as examples:

1. **Present the Language-to-Dance Vocabulary words (the SAY) for Part I of the dance. Ask students to repeat the SAY and then move with SAY & DO without prior demonstration**. Before giving the SAY, students have listened to the music and stepped in-place the dancing beat. Then they are told the moving direction and starting foot. They try out the movement, either alone, with a partner, or in a small group. The music is played again and everyone tries Part I. The group then discusses any variations in interpretation. This method should only be used with material that is clear from the language. *Pata Pata I, Zemer Atik, Bannielou Lambaol* are possible beginning dances for this method. *Milanovo Kolo* is an example of an intermediate dance to use.

2. **Show a section of a dance and have students supply the language (the SAY)**. When students have had some use of the Four-Step Language Process united with the Language-to-Dance Vocabulary they should be able to be successful with this method. Instead of processing language to movement they are processing movement to language. Try Part III of *Ziguenerpolka* or Part II of *Nigun*. An intermediate dance might be *Karagouna* or *Trata*.

3. **Present a dance through "echo moving"; the teacher demonstrates the movement sequence without language and the students echo the movements when the teacher finishes**. Then ask the students to supply the appropriate language for the movement sequence. This method gives you an opportunity to assess the students' response from visual processing, as well as their comprehension of the Language-to-Dance Vocabulary from movement. Try *Gaelic Waltz* or Part III of *Bele Kawe* or Part I of the intermediate dance *Hora Nirkoda*.

4. **As suggested above, present a sequence that incorporates familiar dance steps into a new dance. (The students don't know you are beginning a new dance; it is a movement puzzle.)** With the students facing forward counterclockwise, ask them to do a sideward SCHOTTISCHE OUT and a sideward SCHOTTISCHE IN followed by four STEP HOPS forward. This is

the first section of *Salty Dog Rag*. The working Language-to-Dance Vocabulary is used in a natural way. Try the following: Beginning with the right foot, SCHOTTISCHE IN, SCHOTTISCHE OUT, two GRAPEVINE steps, which is Part I of *Kuma Echa*. An intermediate dance sequence beginning with the right foot is "FORWARD, 2, 3, 4; HEEL, REST, BACKWARD, CLOSE." The sequence is Part I of *Hora Chadera*.

5. **Demonstrate an entire dance with the music**. This teaching technique, if used carefully and with appropriate dances, is a great motivational tool. Following the demonstration, present the parts of the dance using SAY & DO without music. Then add the music. One beginning dance I have shown is *Jambo*, as well as many intermediate dances. By the time students reach intermediate ability they are not as easily intimidated when a dance is shown. With beginning dances, I wait in the progression until I reach the even or uneven dance steps.

6. **Present several parts of a dance "one at a time" and add music**. You may wish to add music after Part I is learned or after two parts are learned. The English square dance *Cumberland Square* with several "figures" is a good dance for this technique. The same technique can be used with *Debka Kurdit*. I generally teach three of the six parts before adding music. Many intermediate dances have multiple parts and the use of the music after one or two parts is useful. An example is *Lakodalmi Tánc*.

7. **If the dance is short with repetition, you might wish to have the students join you as you dance with the music**. *Hasapikos* has a 6-beat sequence and can be used for this method. Cue the variations without stopping the music. *Ugros* has many parts and each is repeated a sufficient number of times to have students try it with you. Again cue the changes. The basic step for *Tsamiko*, an intermediate dance, can be followed in the same way.

8. **Teach a dance to several students outside of class and have them teach the dance to small groups of students during the next class period**. This technique gives those students who learn very quickly and proficiently the opportunity to extend their knowledge. These students also will quickly realize that *dancing* a dance and *teaching* a dance require different competencies. *Limbo Rock* and *Debka Daluna* are suggested for this technique, or the intermediate dance *Neda Grivne*.

9. **Write the Language-to-Dance Vocabulary for the dance on the chalkboard and have students work on the dance at the beginning of the class period**. This strategy will help students who are visually oriented. A variation would be to give each student a set of boxes with the language for the dance written in. Ask the students to do the dance from the words—working alone, in pairs, or in small groups. This strategy helps students understand the vocabulary more fully. *Alunelul* or *Bulgarian Dance #1* work well for this strategy. In addition try the intermediate dance *Sheikani*.

**10. Teach students a dance while they are seated in a chair (chair dancing).** This technique is described in more detail in the next section. It is especially appropriate for special populations and older adults. *Good Old Days* and *Alley Cat* may be tried.

## Chair Dancing: An Inclusion and Modification Technique

**Chair dancing** gives many beginning dancers and special populations the opportunity to "dance" while sitting in a chair. Many folk dances need only slight alterations or modifications to become chair dances. Persons who do not have the use of their legs but can use their arms can simulate the leg movements with the arms and participate. Individuals in wheelchairs can be pushed or self-operate wheelchairs to move around the room and in and out for some of the dances. For many beginners who have difficulty with patterns while standing, the seated position gives them the opportunity to work out the pattern, such as the sequence "HEEL, STEP, HEEL, STEP."

Each beginning dance in Chapter 7 has a suggestion for chair dancing. The general rules for chair dancing follow:

1. WALKS and other locomotor movements are modified to in-place sequences.
2. Sideward 2-beat sequences, such as SIDE, CLOSE or SIDE, BACK, are executed by taking very small steps.
3. IN and OUT foot patterns move away from and toward the chair.
4. Partner dances are modified to use only one of the parts, or two people seated can problem-solve how they can do the dance together.
5. All foot/leg movements can be converted to hand/arm movements.
6. Many dances can be converted to wheelchair dances by using one push on the wheels for each 2 or 4 beats and by modifying a sequence such as do-si-do to moving toward a partner (4 beats) and back to place (4 beats).

## Learning More About Teaching Folk Dance

During the *Education Through Movement: Building the Foundation* two-week summer certification program, part of each day is devoted to the teaching of folk dances, and participants have an opportunity to teach a dance to a small group as well. The motor development folk dance progression and teaching techniques and strategies are stressed during this segment of the training program. In addition, workshops during the school year often are scheduled and many of these have folk dance as part of the workshop content. It is possible to arrange one of these workshops or a separate folk dance workshop. Contact Phyllis S. Weikart through the High/Scope Foundation, 600 N. River Street, Ypsilanti, MI 48198, or call High/Scope at (313) 485-2000.

# 6

# Folk Dance Descriptions

Every attempt has been made to represent each dance as accurately as possible. The dance descriptions in Chapters 7 and 8 are drawn from choreographers' guides and from workshops led by teachers who have researched their dances in the countries of origin.

## How to Follow the Dance Descriptions

Each dance is organized as follows:

**Title of the Dance.** The title usually corresponds to the title of the music.

**Pronunciation of the Title.** Every attempt has been made to give the phonetic pronunciation as accurately as possible.

**Origin.** In some cases the country is given and in other cases, such as the former country of Yugoslavia, the former republic is given. Of course, the dance is of the people of that country.

**Recording.** The *Rhythmically Moving* or *Changing Directions* recording for that particular dance is given. (These currently are available on compact disc, tape, or record.)

**Introduction.** The number of "macrobeats" or "microbeats" in the introduction is given.[1] Macrobeat is the organization of microbeats into groups of 2 or 3. Moving only on beat 1 of each group is moving on the macrobeat. Microbeat is each beat in a group of 2 or 3 beats. Each box in the box notation is represented as a macrobeat or microbeat. This is the beginning dancing beat for each box. If the introduction has 8 microbeats, as is the case with *Alley Cat,* and you count 4 or 16 beats in the introduction, you will know how to adjust the counting durations accordingly.

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[1] These are the terms used by Dr. Edwin Gordon, a music learning theorist.

**Formation**. The way in which the dancers are joined together or organized is given. Remember it is best to wait until the dance is learned to have learners join hands. Descriptions of the formations are given in the Glossary (see Appendix E).

**Part**. The Part is given with a Roman numeral. With some dances the Part may have an A or B after it. These are instances where the dance form uses two different sequences of steps for one musical section. (Part IA and Part IB both are danced to the A section of the music.) Every attempt has been made to have each Part of the dance match the form of the music. Occasionally each Part represents a phrase of the music if the form of the musical selection is in phrases. In addition, several dances are represented by several parts to make it clearer for the learner.

**Box Notation**. The Language-to-Dance Vocabulary words are placed in boxes that define the dancing beat. (Please refer to pgs. 85–86 of this chapter for the explanation of this visual representation.)

**Description of the Part by Beat or Measure**. There is a description of the movement opposite each beat or measure. These descriptions clarify the capital letter words in the "Box Notation." Several beats may be grouped for a dance step, such as "Beat 1–4 GRAPEVINE step beginning R foot." The following information is also included:

- The *movement* (STEP, KICK, TOUCH);
- The *foot to be used* for that movement (R foot or L foot or "no foot specified"); and
- The *direction* of the movement (forward counterclockwise, in, out).

Check for "Note" or "To Simplify" on each dance to see if there are any special directions. Even when a correct foot is given, the Note might say "No R foot or L foot needs to be specified." This note refers to the teaching of the dance. Later bring the correct footwork into the dance.

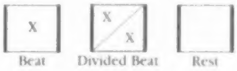
**Lead-Up Activities**. These activities are suggestions to provide experiences that should help students later learn the dance. No "Lead-Up Activities" are given for the intermediate folk dances.

**Teaching Suggestions**. A specific sequence for teaching the dance is offered in this section both for the beginning and intermediate dances. These suggestions have been tried with many age groups.

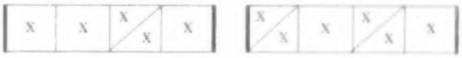
**Chair Dancing**. Chair dancing suggestions may be used to create a non-weight-bearing position for students who are practicing a particular sequence or to adapt dances for special populations. No "Chair Dancing" information is included for the intermediate dances because these dances are more complex. Please also refer to the section on "Chair Dancing" in Chapter 5.

## The Dance Language and Rhythm Pattern (Box Notation)

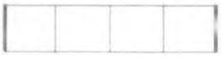
In folk dance, the movement sequences are organized to a steady beat, creating a rhythmic structure for the dance. I have designed a system to visually represent the sequence of movements. Many students do not understand the time relationships of beat, divided beat, and rest. But when a "box" ☐ representing the beat is drawn, the beat, divided beat, and rest become clear:



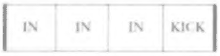
Thus students can respond to representations that show one or more divided beats in a 4-beat sequence, such as

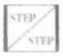


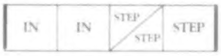
The rhythmic structure of each of the dances is represented in a series of boxes. Each box is equivalent to one steady beat of music, macrobeat or microbeat. (These items are defined in the introduction.) For example, four beats of music:



When a word is placed in the box, it indicates a locomotor or nonlocomotor movement for that beat. Four steps or motions to the underlying beat of music are shown here:

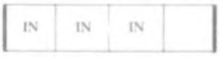


The divided beat with two words in one box  refers to two steps or motions of equal duration, ½ beat each, the total equaling a single beat. Thus,

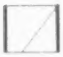


is translated to one step toward the center (IN) on beat 1, another step toward the center (IN) on beat 2, two equal steps in place that divide the beat (STEP/STEP) on beat 3, and one step in place (STEP) on beat 4.

A box with no word in it signifies a "rest" (there is no movement for this beat):



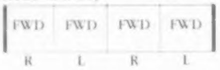
means one step each on beats 1, 2, 3, and no step (motion) on beat 4.

The box divided this way  indicates a movement for the first $^2/_3$ of the beat and then $^1/_3$ of the beat.

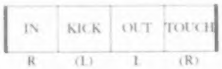
The following abbreviations are used for the footwork notations:

| | |
|---|---|
| **B** | A weight transfer to both feet |
| **(L)** | Use of the left foot in a nonlocomotor movement |
| **L** | Locomotor movement with the left foot |
| **(R)** | Use of the right foot in a nonlocomotor movement |
| **R** | Locomotor movement with the right foot |

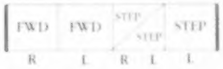
Therefore, **R, (R), L, (L), B** under each box designates the "correct" foot to be used for that beat,



four locomotor movements moving right, left, right, left foot,



five locomotor movements moving right foot, left foot, on beats 1,2; right/left foot on the divided beat 3; right foot on beat 4.



one locomotor movement (IN) with the right foot beat 1, one nonlocomotor movement (KICK) with the left foot on beat 2, one locomotor movement (OUT) with the left foot beat 3, and one nonlocomotor movement (TOUCH) with the right foot on beat 4.

The following abbreviations are used with the Language-to-Dance Vocabulary and Box Notation:

| | |
|---|---|
| FWD | FORWARD |
| BWD | BACKWARD |
| TOG | TOGETHER |
| CCW | Counterclockwise |
| CW | Clockwise |
| OPP. DIR. | Opposite direction |
| OPP. FTWK. | Opposite footwork |
| 4X | Four times |
| REPEAT | Repeat only the one row of boxes |

### Summary

In chapters 1–6, we presented information on the benefits and historical background of international folk dance; methods for introducing students to beginning and intermediate folk dance steps; and the components of a teaching progression that allows teachers to present skills and concepts in a logical progression from simple to complex. We also described how to follow and interpret the dance descriptions that accompany each dance. In the next two chapters, the actual dances are presented by level of difficulty.

# 7

# Beginning Folk Dances

The beginning folk dances presented in this chapter are divided into the following categories: Level I, Level II, Level III, Even Dance Steps, and Uneven Dance Steps.

# Beginning Level I Dances

1. There is a nonlocomotor or locomotor movement for each beat.
2. Dances do not specify a "correct" right or left foot.
3. Hands do not need to be held.
4. The formations can be modified easily for beginners.
5. There is repetition of sequences.
6. The music is instrumental and has a strong, steady underlying beat.

# Level I

**Single alternating locomotor movement patterns.**

Example:

| | | | |
|---|---|---|---|
| FWD | FWD | FWD | FWD |

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.90A

# Fjäskern

(f-YESS-kern)
Hurry Scurry
Sweden

**RECORDING** *Rhythmically Moving 2*

**INTRODUCTION** 8 microbeats

**FORMATION** Partners in a single or double circle, facing counterclockwise

**FORMATION (SIMPLIFIED)** Single circle, no partners

**PART I**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD (2) | FWD (3) | FWD (4) | FWD | FWD (2) | FWD (3) | FWD (4) |
| R | L | R | L | R | L | R | L |
| | | | | | | *2X CCW* | *2X CW* |

**Beat 1–16** Walk 16 steps forward counterclockwise, turning on the final step to face clockwise

**17–32** Walk 16 steps forward clockwise, partners turn to face each other on the final step

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SCISSOR | SCISSOR (2) | SCISSOR (3) | SCISSOR (4) | TURN (CHANGE) | TURN (2) | TURN (3) | TURN (4) |
| R | L | R | L | R | L | R | L |
| | | | | | | | *4X* |

**Beat 1–4** Leap 4 times alternating feet, extend the nonweight-bearing heel to the floor in front of the body

**5–8** Step 4 times, changing places with partner; clap with beat 1 and pass R shoulders

**9–32** Repeat Part II, beats 1–8, three more times

### PART II (SIMPLIFIED)

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SCISSOR | SCISSOR (2) | SCISSOR (3) | SCISSOR (4) | IN (CLAP) | IN (2) | IN (3) | IN (4) |
| R | L | R | L | R | L | R | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SCISSOR | SCISSOR (2) | SCISSOR (3) | SCISSOR (4) | OUT (CLAP) | OUT (2) | OUT (3) | OUT (4) |
| R | L | R | L | R | L | R | L |

*REPEAT PART II (SIMPLIFIED)*

| | |
|---|---|
| **Beat 1-4** | Repeat Part II, beats 1–4, in place facing center |
| **5-8** | Step 4 times moving to the center of the circle; clap with beat 1 |
| **9-16** | Repeat beats 1–8 moving away from the center of the circle |
| **17-32** | Repeat Part II (simplified), beats 1–16 |

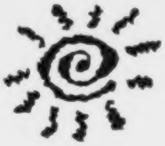
**NOTE** No R foot or L foot needs to be specified.

**LEAD-UP ACTIVITIES** WALK counterclockwise then clockwise in a continuous movement (individual tempo). SCISSOR 4 times then WALK forward 4 steps (individual tempo, then partner beat).

**TEACHING SUGGESTIONS** Learn simplified version first. Change Part II to partner version. Practice using partner beat then group SAY & DO. Add music.

**CHAIR DANCING** Use simplified version. Part I, WALK in place. Part II, WALK feet away from the chair then toward the chair.

# Haya Ze Basadeh



(hi-yuh zeh bah-suh-DEH)
Once in a Field
Israel

**RECORDING** *Rhythmically Moving 2*

**INTRODUCTION** 8 microbeats

**FORMATION** Double circle facing counterclockwise; directions given for left-hand person—male if coed group—person on right, opposite footwork

**ALTERNATE FORMATION** Single circle

**PART I**

*CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) | TURN | TURN<br>(2) | TURN<br>(3) | TURN<br>(4) |
| L | R | L | R | L | R | L | R |

*CW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) | IN | IN<br>(2) | IN<br>(3) | IN<br>(4) |
| L | R | L | R | L | R | L | R |

*CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| OUT | OUT<br>(2) | OUT<br>(3) | OUT<br>(4) | FWD<br>(CHANGE) | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) |
| L | R | L | R | L | R | L | R |

**Beat 1–4** Step L, R, L, R foot forward counterclockwise

**5–8** Turn toward partner, L, R, L, R foot in place (end facing clockwise)

**9–12** Step L, R, L, R foot forward clockwise (end facing partner with both arms joined in upper arm hold)

**13–16** Step L, R, L, R foot toward center of circle (inside person backing up)

**17–20** Step L, R, L, R foot away from center; clap on beat 20

**21-24** Step L, R, L, R foot in place (outside person advances 4 steps counterclockwise to new partner)

**NOTE** No R foot or L foot needs to be specified.

**CIRCLE DANCE** Dance as outside person and substitute 4 accented steps in place for beats 21–24.

**LEAD-UP ACTIVITIES** Practice walking 4 steps in one direction, turning 180° in place using 4 steps, and then walking in the opposite direction with 4 steps (individual tempo). Practice walking IN 4 steps, OUT 4 steps, adding a CLAP with the fourth step OUT.

**TEACHING SUGGESTIONS** Practice the first 8 beats (FORWARD, 2, 3, 4; TURN, 2, 3, 4) with group SAY & DO. Add on FORWARD, 2, 3, 4; IN, 2, 3, 4 and then OUT, 2, 3, 4; CHANGE, 2, 3, 4 with outside partner moving forward counterclockwise to a new partner. SAY & DO the dance and then add the music.

### CHAIR DANCING

| | |
|---|---|
| **Beat 1-4** | STEP in place |
| **5-8** | PAT thighs |
| **9-12** | STEP in place |
| **13-20** | WALK feet away from and toward the chair |
| **21-24** | ACCENT in place |

# Irish Stew*

Two-Part Dance
United States

**RECORDING** "Rakes of Mallow," *Rhythmically Moving 2*

**INTRODUCTION** 8 microbeats

**FORMATION** Circle, without hands joined

**PART I**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD (2) | FWD (3) | FWD (4) | FWD | FWD (2) | FWD (3) | FWD (4) |
| R | L | R | L | R | L | R | L |
| | | | | | | *2X CCW* | *2X CW* |

**Beat 1-16** Locomotor movement counterclockwise (walk or use variations)
**17-32** Repeat locomotor movement clockwise

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| JUMP | JUMP | CLAP | CLAP | JUMP | JUMP | CLAP | CLAP |
| B | B | | | B | B | | |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | IN (2) | IN (3) | IN (4) | OUT | OUT (2) | OUT (3) | OUT (4) |
| R | L | R | L | R | L | R | L |
| | | | | | | | *REPEAT PART II* |

**Beat 1-2** Jump 2 times (in place, apart-together, or scissor fashion)
**3-4** Clap hands 2 times
**5-8** Repeat beats 1-4
**9-12** Step R, L, R, L foot toward the center
**13-16** Step R, L, R, L foot away from the center
**17-32** Repeat Part II, beats 1-16

**NOTE** No R foot or L foot needs to be specified.

**LEAD-UP ACTIVITIES** Practice different locomotor and nonlocomotor sequences.

**TEACHING SUGGESTIONS** This type of two-part music gives students the opportunity to practice many sequences to music, alternating locomotor and nonlocomotor movements.

**CHAIR DANCING** Do sequences in place.

**Choreographed by Phyllis S. Weikart.*

# Les Saluts

(lay sah-LEU)
French-Canada

**RECORDING** *Rhythmically Moving 1*

**INTRODUCTION** 4 microbeats

**FORMATION** Circle with or without hands joined

**PART I**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) | FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) |
| R | L | R | L | R | L | R<br>*2X CCW* | L<br>*2X CW* |

**Beat 1-16** Walk 16 steps counterclockwise

**17-32** Walk 16 steps clockwise

**NOTE** To give students additional experiences, vary the WALK or use other locomotor movements; no R foot or L foot needs to be specified.

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | IN<br>(2) | IN<br>(3) | IN<br>(4) | OUT | OUT<br>(2) | OUT<br>(3) | OUT<br>(4) |
| R | L | R | L | R | L | R | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | IN<br>(2) | IN<br>(3) | (BOW) | OUT | OUT<br>(2) | OUT<br>(3) | OUT<br>(4) |
| R | L | R | L | R | L | R | L |

**Beat 1-4** Walk 4 steps in

**5-8** Walk 4 steps out

**9-12** Walk 3 steps in and bow; hold bow until music begins again

**13-16** Walk 4 steps out

**NOTE** Fermata 𝄐 : hold bow as long as music indicates.

**LEAD-UP ACTIVITIES** Experiment with locomotor movements. Practice walking to the steady beat of music. Practice walking IN 4 steps then OUT 4 steps.

**TEACHING SUGGESTIONS** Practice Part II with SAY & DO, then add music. Practice Part I with the music.

**CHAIR DANCING** Do sequences in place.

# The Little Shoemaker*

## United States

**RECORDING** *Rhythmically Moving 3*

**INTRODUCTION** Pickup plus 8 microbeats

**FORMATION** Double circle, partners facing each other

**ALTERNATE FORMATION** Circle, no partners

**PART I**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD (2) | FWD (3) | FWD (4) | FWD | FWD (2) | FWD (3) | FWD (4) |
| R | L | R | L | R | L | R<br>*2X CW* | L<br>*2X CCW* |

**Beat 1-16** Inside circle march clockwise (16 steps); outside circle march counterclockwise (16 steps)

**17-32** Turn and march 16 steps opposite direction and turn to face partner

**NOTE** Other locomotor steps may be substituted for the MARCH. No R foot or L foot needs to be specified.

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| CLAP | HIT (R) | CLAP | HIT (L) | CLAP / CLAP | CLAP / CLAP | CLAP | |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| TURN (ELBOW) | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| R | L | R | L | R | L<br>*REPEAT PART II* | R | L<br>*OPP. ELBOW* |

**Beat 1-2** Clap own hands, hit R hands together with partner

**3-4** Clap own hands, hit L hands together with partner

**5-8** Clap own hands 5 times (beats 5/&, 6/&, 7, rest beat 8)

**9-16** Hook R elbows and turn 8 running steps

**17-32** Repeat clapping sequence and hook L elbows, then join both hands

**NOTE** Do-si-do may be substituted for the elbow swing.

**PART III**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| PUSH | | PUSH | | PUSH | | PUSH | |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| BUMP | | BUMP | | BUMP | | BUMP | |

*REPEAT PART III*

**Beat 1-2** Hold both hands and extend R arms toward each other

**3-4** Extend L arms

**5-8** Repeat beats 1–4

**9-12** Bump R hips together twice

**13-16** Repeat beats 9–12 with L hips

**17-32** Repeat beats 1–16

**CIRCLE DANCE** See Alternate Formation.

**PART I** MARCH
**Beat 1-16** March 16 steps counterclockwise
**17-32** March 16 steps clockwise

**PART II** CLAP, PAT, CLAP, PAT; CLAP/CLAP, CLAP/CLAP, CLAP, REST; RUN
**Beat 1-2** Clap own hands, pat thighs
**3-4** Repeat beats 1–2
**5-8** Clap own hands 5 times as above
**9-16** Run in place with knees high or substitute scissor kicks, jumps, or other in-place motions

**PART III** PUSH 4 times; BUMP 4 times
**Beat 1-8** PUSH R, L, R, L hands toward the center
**9-16** Simulate R, R, L, L hips in a bumping movement toward the center

**LEAD-UP ACTIVITIES** Practice different locomotor movements to the music. Practice "hand-jive" with a partner. Practice PUSH and BUMP with a partner.

**TEACHING SUGGESTIONS** Teach the circle dance before the partner dance. Do Part I of the partner dance as described—practice with a new partner if the mixer is being used. Practice Part II with partner (use partner beat with SAY & DO). Practice Part III with partner (use partner beat with SAY & DO).

**CHAIR DANCING** CLAP, PAT thighs, CLAP, PAT thighs, CLAP 5 times as in the circle dance, then move feet APART, TOGETHER 4 times. PUSH alternating arms; HIT R hip 2 times then L hip 2 times. The dance may be adapted for wheelchairs.

**Choreography modified by Phyllis S. Weikart.*

# Progressive Circle Dance*

**United States**

**RECORDING** "Blackberry Quadrille," *Rhythmically Moving 2*

**INTRODUCTION** 8 microbeats

**FORMATION** Two sets of partners facing each other around the circle ( X = male; O = female):

X O
O X

O X
X O

X O
O X

**PART I** *CW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) | FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) |

*4X OPP. DIR.*

**Beat 1-8** Circle 8 steps clockwise—sets with hands joined

**9-16** Circle 8 steps counterclockwise—hands still joined

**17-24** R hand star 8 steps (circle clockwise)

**25-32** L hand star 8 steps (circle counterclockwise)

**PART II** *DO-SI-DO*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| AROUND | AROUND<br>(2) | AROUND<br>(3) | AROUND<br>(4) | AROUND<br>(5) | AROUND<br>(6) | AROUND<br>(7) | AROUND<br>(8) |

*REPEAT*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| TOWARD | TOWARD<br>(2) | TOWARD<br>(3) | TOWARD<br>(4) | AWAY | AWAY<br>(2) | AWAY<br>(3) | AWAY<br>(4) |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| TOWARD | TOWARD<br>(2) | TOWARD<br>(3) | TOWARD<br>(4) | FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) |

| | |
|---|---|
| **Beat 1-8** | Do-si-do partner 8 steps around |
| **9-16** | Do-si-do opposite 8 steps around (person on same side of circle) |
| **17-20** | Partners 4 steps forward toward the other pair |
| **21-24** | Partners 4 steps backward away from the other pair |
| **25-28** | Partners 4 steps forward toward the other pair |
| **29-32** | Partners continue 4 steps forward passing R shoulders; dance is repeated with the new pair |

**NOTE** No R foot or L foot needs to be specified.

**LEAD-UP ACTIVITIES** Groups of 4 students practice circling clockwise and counterclockwise. Groups practice R hand and L hand star. Practice do-si-do with partner. Practice 4 steps forward and 4 steps backward.

**TEACHING SUGGESTIONS** Two sets of partners do Part I with group SAY & DO and then with music. Practice do-si-do with partners in a group SAY & DO then do-si-do with opposite (the person on the same side of the circle). Practice 4 steps forward, 4 steps backward, 4 steps forward moving on to the next pair. Use group SAY & DO. Practice the transitions from each part to the next and then add music.

**CHAIR DANCING** Dance may be performed in wheelchairs.

**Choreographed by Phyllis S. Weikart*

# Sneaky Snake*

United States

**RECORDING** *Rhythmically Moving 4*

**INTRODUCTION** 8 microbeats

**FORMATION** Individuals facing one direction

**PART I**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| CLAP | CLAP | PAT | PAT | DOWN | UP | DOWN | UP |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SCISSOR | SCISSOR<br>(2) | SCISSOR<br>(3) | SCISSOR<br>(4) | TURN | TURN<br>(2) | TURN<br>(3) | TURN<br>(4) |

**Beat 1-2** Clap hands 2 times

**3-4** Pat thighs 2 times

**5-6** Bend knees, straighten knees

**7-8** Repeat beats 5–6

**9-12** Scissor kick 4 times

**13-16** Step in place 4 steps turning ¼ right; begin again facing new direction

**NOTE** No R foot or L foot needs to be specified.

**LEAD-UP ACTIVITIES** Practice SCISSOR KICKS (individual tempo). Practice DOWN, UP, DOWN, UP.

**TEACHING SUGGESTIONS** Practice each 4-beat sequence separately with group SAY & DO and link together.

**CHAIR DANCING** Beats 5 – 8 —substitute raising and lowering both heels. Substitute steps in place for TURN.

*Choreographed by Phyllis S. Weikart.*

# Te Ve Orez

(tay veh or-RETZ)
Tea and Rice
Israel

**RECORDING** *Rhythmically Moving 1*

**INTRODUCTION** 8 microbeats

**FORMATION** Three persons side by side facing counterclockwise

**ALTERNATE FORMATION** Single circle

**PART I** CCW

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD (2) | FWD (3) | FWD (4) | FWD | FWD (2) | FWD (3) | FWD (4) |
| L | R | L | R | L | R | L | R |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN (SLIDE) / CLOSE | IN (2) / CLOSE | IN (3) / CLOSE | IN (4) / HOP | OUT (SLIDE) / CLOSE | OUT (2) / CLOSE | OUT (3) / CLOSE | OUT (4) / HOP |
| L R | L R | L R | L L | R L | R L | R L | R R |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN (CLAP) | IN (CLAP) | IN (CLAP) | IN (CLAP) | OUT (CLAP) | OUT (CLAP) | OUT (CLAP) | OUT (CLAP) |
| L | R | L | R | L | R | L | R |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD (2) | FWD (3) | FWD (4) | FWD (CHANGE) | FWD (2) | FWD (3) | FWD (4) |
| L | R | L | R | L | R | L | R |

**Beat 1-8** Run 8 steps forward counterclockwise beginning L foot

**9-12** Slide sideward left 4 times toward center of circle beginning L foot

**13-16** Repeat beats 9–12 sideward right beginning R foot; turn to face center of circle (one behind the other)

**17-20** Step L, R, L, R foot in (clap hands with steps above R shoulder)

**21-24** Step L, R, L, R foot out (clap hands)

**25-28** Run L, R, L, R foot forward counterclockwise

**29-32** Middle person runs forward 4 steps to new group, outside persons run in place

**CIRCLE DANCE SIMPLIFICATION** This dance may be done in a single circle without hands joined. Use a RUN on beats 1–8 and then JUMP on beats 25–32.

**NOTE** No R foot or L foot needs to be specified.

**LEAD-UP ACTIVITIES** Practice combinations of running and sliding (individual tempo). Practice sliding IN and OUT, then walking IN and OUT (individual tempo).

**TEACHING SUGGESTIONS** Practice beats 1–16, the RUN followed by the SLIDE, with group SAY & DO. Add the WALK IN and OUT and then the final 8 beats. SAY & DO the entire dance and add the music.

**CHAIR DANCING**

**Beat 1-8** RUN in place
**9-16** SIDE, CLOSE, SIDE, TOUCH left and right
**17-24** WALK feet away from the chair and toward the chair
**25-32** KICK, STEP 4 times

# Troika

(TROY-kah)
Threesome
Russia

**RECORDING** *Rhythmically Moving 2*

**INTRODUCTION** 8 microbeats

**FORMATION** Sets of 3 dancers side by side facing counterclockwise, inside hands joined

**PART I**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) | FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) |
| R | L | R | L | R | L | R | L<br>*REPEAT* |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| UNDER | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| R | L | R | L | R | L | R | L<br>*REPEAT* |

**Beat 1-16** Run 16 steps forward counterclockwise (light, long steps)

**NOTE** No R foot or L foot needs to be specified.

**Beat 17-24** Dancer on right runs 8 steps under arch formed by the other 2 dancers and returns to place; center dancer follows through the arch

**25-32** Repeat with dancer on left going through the arch formed by the other 2 dancers; center dancer follows; dancer on left continues around to join hands with dancer on the right

**PART II** *CW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| TURN | TURN (2) | TURN (3) | TURN (4) | TURN | TURN (2) | TURN (3) | TURN (4) |
| R | L | R | L | R | L | R | L |

*CW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| TURN | TURN (2) | TURN (3) | TURN (4) | STEP (ACCENT) | STEP (ACCENT) | TOG (ACCENT) | |
| R | L | R | L | R | L | R | |

*REPEAT PART II OPP. DIR. OPP. FTWK.*

*Hands joined in circle of 3 dancers*

**Beat 1–12** Run clockwise 12 steps (3 Grapevine steps may be substituted for the runs)

**13–16** Accent 3 steps and rest beat 16

**17–32** Repeat Part III, beats 1–16, running counterclockwise (or 3 Grapevine steps); open out to original side-by-side formation on final 3 accents

**LEAD-UP ACTIVITIES** Practice running in groups of 3; synchronize the running steps. Practice running clockwise and counterclockwise in a circle of 3 dancers; synchronize the running steps.

**TEACHING SUGGESTIONS** RUN 16 steps forward with group SAY & DO. Practice the arch sequence first with a beat common to the 3 dancers and then with a group SAY & DO. Practice circling clockwise 12 steps plus 3 accents then counterclockwise 12 steps plus 3 accents (SAY & DO). SAY & DO the entire dance and add the music.

**CHAIR DANCING** May be adapted for wheelchairs.

# Two-Part Dance*

## United States

**RECORDING** "Blackberry Quadrille," "Soldiers' Joy," and "Rakes of Mallow"—*Rhythmically Moving 2*; "Irish Washerwoman," "La Raspa," *Rhythmically Moving 3*

**INTRODUCTION** Depends on music chosen

**FORMATION** Individual free formation

**PART I** *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) | FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) |

*REPEAT OPP. DIR.*

**Beat 1–16** Walk 16 steps forward counterclockwise

**17–32** Walk 16 steps forward clockwise

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| KNEES | | KNEES | | KNEES | | KNEES | |

*REPEAT*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| HEAD | | HEAD | | HEAD | | HEAD | |

*REPEAT*

**Beat 1–16** Pat knees 8 times (macrobeat)

**17–32** Pat head 8 times (macrobeat)

**NOTE** Part I consists of locomotor movement. Part II consists of nonlocomotor movement. No R foot or L foot needs to be specified.

**VARIATIONS**

**PART I** WALK tall, WALK short, WALK wide, WALK pigeon-toed, WALK with feet turned out, WALK on toes, WALK on heels, JUMP, or HOP

**VARIATIONS**

**PART II** PAT legs, alternating hands; extend arms in front (OUT), bring arms back to shoulders (IN); extend arms overhead (UP), bring arms back to shoulders (DOWN); PAT, CLAP; SNAP, CLAP; BEND knees, STRAIGHTEN knees; repeat 15 more times for single movement in macrobeat

**LEAD-UP ACTIVITIES** Practice beat coordination patterns. Practice walking to different pieces of music.

**TEACHING SUGGESTIONS** Identify the macrobeat and PAT the thighs, WALK to the music, using microbeat.

**CHAIR DANCING** Do movements in place.

**Choreographed by Phyllis S. Weikart.*

# Yankee Doodle*

United States

**RECORDING** *Rhythmically Moving 2*

**INTRODUCTION** 8 microbeats

**FORMATION** Free formation or open circle facing counterclockwise, no hands joined

**PART I**

*CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| JUMP | JUMP<br>(2) | JUMP<br>(3) | JUMP<br>(4) | JUMP | JUMP<br>(2) | JUMP<br>(3) | JUMP<br>(4) |

*CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) | FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) |

**Beat 1-8** Jump 8 times

**9-16** Walk 8 steps counterclockwise

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| DOWN | UP | DOWN | UP | DOWN | UP | DOWN | UP |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | IN<br>(2) | IN<br>(3) | IN<br>(4) | OUT | OUT<br>(2) | OUT<br>(3) | OUT<br>(4) |

**Beat 1-8** Bend, straighten knees 4 times

**9-12** Walk 4 steps in

**13-16** Walk 4 steps out

**NOTE** No R foot or L foot needs to be specified.

**VARIATION** Change locomotor movements to fit the age and interest of the group. Use only 2 different movement patterns (16 beats each). Have the group create the movement pattern.

**LEAD-UP ACTIVITIES** Combine the locomotor and nonlocomotor movements to be used. Have the students suggest sequences.

**TEACHING SUGGESTIONS** Practice the sequence the correct number of times with group SAY & DO.

**CHAIR DANCING** Do any desired sequences while seated.

**Choreographed by Phyllis S. Weikart.*

# Beginning Level II Dances

1. There are recurring 2-beat nonlocomotor movement leg sequences.
2. Three nonlocomotor movements are used with one foot, followed by one locomotor weight transfer.
3. Three locomotor movements are used, followed by one nonlocomotor leg movement.
4. Dances may or may not specify a "correct" right or left foot.
5. Dances involve the use of recurring 2-beat locomotor sequences moving sideward.
6. Dances involve the use of alternating 2-beat sequences.
7. Two different 2-beat sequences are performed one time.

# Level II

**Recurring nonlocomotor 2-beat sequences in place without a need for "correct" foot/leg.**

Example:

| | | | |
|---|---|---|---|
| UP | TOUCH | UP | TOUCH |

# Big Circle Dance*

## United States (Movement Sequence)

**RECORDING** "Cobbler's Reel/Gaspé Reel," *Rhythmically Moving 1* (other selections from *Rhythmically Moving 1-9* may be substituted)

**INTRODUCTION** 4 microbeats

**FORMATION** Circle, no handholds

**SEQUENCE**

1. FORWARD 16 steps counterclockwise; BACKWARD 16 steps clockwise
2. IN 8 steps, OUT 8 steps; repeat
3. FORWARD 16 steps clockwise; BACKWARD 16 steps counterclockwise
4. Repeat sequence 2
5. FORWARD 16 steps counterclockwise; FORWARD 16 steps clockwise
6. BEND and STRAIGHTEN (knees) 8 times (16 beats); HEEL, TOE (3 times), HEEL, STEP; repeat HEEL, TOE sequence and HEEL, STEP with other foot
7. IN 8 steps, OUT 8 steps; repeat
8. FORWARD 16 steps counterclockwise; BACKWARD 16 steps counter- clockwise
9. Repeat sequence 7
10. FORWARD 16 steps clockwise; BACKWARD 16 steps clockwise
11. IN 4 steps, OUT 4 steps; repeat 2 more times; IN 6 steps, STEP/STEP, STEP

**NOTE** This type of sequence is an excellent warm-up for any class and can be made more difficult by adding other dance steps and patterns or made easier by omitting the recurring 2-beat nonlocomotor movement sequences. No R foot or L foot needs to be specified.

**CHAIR DANCING** Many follow-the-leader sequences may be carried out while seated.

**Choreographed by Phyllis S. Weikart.*

# Count 64*

### United States

**RECORDING** "Peat Fire Flame," *Rhythmically Moving 2*

**INTRODUCTION** 8 microbeats

**FORMATION** Circle, no handholds

**PART I**

*CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) | FWD | FWD | FWD | TURN<br>(½) |
| R | L | R | L | R | L | R | L |

*CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| BWD | BWD<br>(2) | BWD<br>(3) | BWD<br>(4) | BWD | BWD<br>(2) | BWD<br>(3) | BWD<br>(4) |
| R | L | R | L | R | L | R | L |

*REPEAT PART I OPP DIR*

**Beat 1-7** Step R, L, R, L, R, L, R foot forward counterclockwise around the circle

**8** Step L foot turning halfway around to face clockwise

**9-16** Step R, L, R, L, R, L, R, L foot backward continuing to move counterclockwise

**17-32** Repeat beats 1–16 moving clockwise

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| UP<br>(KNEE) | TOUCH | UP<br>(KNEE) | TOUCH | UP<br>(KNEE) | TOUCH | UP<br>(KNEE) | STEP |
| (R) | (R) | (R) | (R) | (R) | (R) | (R) | R |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | IN<br>(2) | IN<br>(3) | IN<br>(4) | DOWN | UP | DOWN | UP |
| L | R | L | R | B | B | B | B |

*REPEAT PART II OPP. FTWK. (OUT)*

**Beat 1** Raise R knee up in front of the body

**2** Touch R foot next to L foot

**3-6** Repeat beats 1–2, two more times

**7** Repeat beat 1

**8** Step R foot next to L foot

**9-12** Step R, L, R, L foot toward the center of the circle

**13-16** Bend and straighten the knees 2 times

**17-32** Repeat beats 1–16, moving out of the circle on beats 25–28

**NOTE** No R foot or L foot needs to be specified.

**LEAD-UP ACTIVITIES** Practice walking with different variations (individual tempo); student leader calls out variations. Practice walking forward and then turning and walking backward (individual tempo). Practice bending and straightening one knee while balancing on the other foot. Repeat with the other side.

**TEACHING SUGGESTIONS** Have group WALK forward 8 steps using group SAY & DO as they WALK. Repeat and substitute the word TURN on the eighth beat and execute a 180° turn. WALK backward 8 steps using group SAY & DO. Sequence the forward and backward steps together. Practice UP, TOUCH 3 times followed by UP, STEP (SAY & DO). Add on IN, 2, 3, 4; DOWN, UP, DOWN, UP. Practice UP, TOUCH and UP, STEP sequence with the other foot and move OUT. SAY & DO the dance and then add the music.

**CHAIR DANCING** Substitute steps in place.

**Choreographed by Phyllis S. Weikart.*

# Sliding*

## United States

**RECORDING** *Rhythmically Moving 1*

**INTRODUCTION** 8 microbeats

**FORMATION** Open circle, no handholds

**PART I**

*CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) | FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) |

*CW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| BWD | BWD<br>(2) | BWD<br>(3) | BWD<br>(4) | BWD | BWD<br>(2) | BWD<br>(3) | BWD<br>(4) |

**Beat 1-8** Walk 8 steps forward moving counterclockwise

**9-16** Walk 8 steps backward moving clockwise

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | IN<br>(2) | IN<br>(3) | IN<br>(4) | OUT | OUT<br>(2) | OUT<br>(3) | OUT<br>(4) |

*REPEAT*

**Beat 1-4** Walk 4 steps in toward the center

**5-8** Walk 4 steps out away from the center

**9-16** Repeat Part II, beats 1–8

**PART III**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| HEEL | TOE | HEEL | TOE | HEEL | TOE | HEEL | STEP |

*REPEAT OPP. FTWK.*

**Beat 1** Extend one foot toward the center touching heel to the floor

**2** Touch toe of the same foot next to the other foot

**3-6** Repeat beats 1–2, two more times

**7** Repeat beat 1

**8** Transfer weight to the heel/toe foot

**9-16** Repeat beats 1–8 using the other foot

**NOTE** No R or L foot needs to be specified. Let the student choose the starting foot.

**LEAD-UP ACTIVITIES** Practice walking FORWARD 8 steps and BACKWARD 8 steps (individual tempo). Practice walking IN 4 steps and OUT 4 steps (individual tempo). Practice HEEL, TOE with one foot and then with the other.

**TEACHING SUGGESTIONS** SAY & DO Part I (group beat). SAY & DO Part II and link to Part I. Practice Part III with group SAY & DO (group beat) and link with Parts I and II.

**CHAIR DANCING** Substitute steps in place for FORWARD and BACKWARD.

*Choreographed by Phyllis S. Weikart.

# Zigeunerpolka*

(tsee-GOY-nehr-polka)
Gypsy Polka
**United States (German Melody)**

**RECORDING** *Rhythmically Moving 2*

**INTRODUCTION** 8 microbeats

**FORMATION** Open circle, no handholds

**PART I**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD (2) | FWD (3) | FWD (4) | BWD | BWD (2) | BWD (3) | BWD (4) |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | IN (2) | IN (3) | IN (4) | OUT | OUT (2) | OUT (3) | OUT (4) |

**Beat 1-4** Walk 4 steps moving forward counterclockwise

**5-8** Walk 4 steps moving backward clockwise

**9-12** Walk 4 steps moving toward the center

**13-16** Walk 4 steps moving away from the center

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | TOG | PAT<br>PAT | PAT | SIDE | TOG | PAT<br>PAT | PAT |

*REPEAT*

**Beat 1** Step one foot to the side (facing center)

**2** Move the second foot next to the first (weight is on both feet)

**3-4** Pat the hands on the legs three times (3 & 4)

**5-16** Repeat beats 1–4, three more times

**NOTE** Substitute three claps (3 & 4) for older students; substitute 2 pats on the legs to simplify beats 3–4.

**PART III**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| UP | TOUCH | UP | TOUCH | UP | TOUCH | UP | STEP |

*REPEAT OPP. FTWK.*

**Beat 1** Raise one knee in front of body

**2** Touch foot next to other foot

**3-6** Repeat beats 1–2, two more times

**7** Raise same knee up

**8** Transfer weight to up, touch foot

**9-16** Repeat Part III, beats 1–8 with opposite footwork

**NOTE** No R or L foot needs to be specified.

**LEAD-UP ACTIVITIES** Practice walking and changing directions every 4 steps (individual tempo). Practice UP, TOUCH several times in a row for each leg (individual tempo). Practice SIDE, TOGETHER, PAT PAT, PAT (individual tempo).

**TEACHING SUGGESTIONS** Practice Part I with group SAY & DO (group beat). Practice Part II with group SAY & DO and link to Part I. Practice Part III with group SAY & DO and link to Part II; practice transition to Part I.

**CHAIR DANCING** Substitute steps in place for FORWARD and BACKWARD steps.

**Choreographed by Phyllis S. Weikart.*

# Level II

**Three recurring nonlocomotor movements (e.g., TOUCH) plus a locomotor movement (STEP) on the last beat of the 4-beat sequence without need for "correct" foot.**

Examples:

| | | | |
|---|---|---|---|
| TOUCH | TOUCH | TOUCH | STEP |

| | | | |
|---|---|---|---|
| UP | TOUCH | UP | STEP |

# Alley Cat

## United States

**RECORDING** *Rhythmically Moving 3*

**INTRODUCTION** 8 microbeats

**FORMATION** Individual dance

**PART I**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| TOUCH | TOUCH | TOUCH | STEP | TOUCH | TOUCH | TOUCH | STEP |
| (R) | (R) | (R) | R | (L) | (L) | (L) | L<br>*REPEAT* |

| | |
|---|---|
| **Beat 1** | Touch R foot sideward right |
| **2** | Touch R foot next to L foot |
| **3** | Touch R foot sideward right |
| **4** | Step R foot next to L foot |
| **5-8** | Repeat beats 1–4 using L foot |
| **9** | Touch R foot backward |
| **10** | Touch R foot next to L foot |
| **11** | Touch R foot backward |
| **12** | Step R foot next to L foot |
| **13-16** | Repeat beats 9–12 using L foot |

**TO SIMPLIFY** Touch foot in place next to other foot

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| UP | TOUCH | UP | STEP | UP | TOUCH | UP | STEP |
| (R) | (R) | (R) | R | (L) | (L) | (L) | L |

**17** Raise R knee in front of body

**18** Touch R foot next to L foot

**19** Raise R knee in front of body

**20** Step R foot next to L foot

**21-24** Repeat beats 17–20 using L foot

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| UP | STEP | UP | STEP | JUMP (TURN ¼) | | CLAP | |
| (R) | R | (L) | L | B | | | |

**25** Raise R knee in front of body

**26** Step R foot next to L foot

**27** Raise L knee in front of body

**28** Step L foot next to R foot

**29-30** Jump, turning ¼ right, or pat thighs without turn and rest on beat 30

**31-32** Clap once and rest on beat 32

Repeat dance facing new direction (if turn has been executed)

**NOTE** No R foot or L foot needs to be specified.

**LEAD-UP ACTIVITIES** PAT the thighs and CLAP the hands to each 2 beats of music (PAT, CLAP). Balance on one leg for 3 beats and change feet on the fourth beat. Practice touching the foot not bearing weight 3 times in place before changing feet. Encourage touching at different angles—sideward, forward, backward—individual tempo. Practice raising and lowering each leg, touching the foot to the floor as the leg is lowered (individual tempo).

**TEACHING SUGGESTIONS** Practice the TOUCH, TOUCH, TOUCH, STEP with each foot using in-place touching. Then add the sideward touching patterns and then the backward touching patterns as learners are comfortable. Practice 1 sideward pattern to each side followed by 1 backward pattern to each side. (Do not specify R foot or L foot.) SAY & DO. Practice UP, TOUCH, UP, STEP with each foot. Practice UP, STEP with each foot. Combine 2 patterns of UP, TOUCH, UP, STEP (1 with each foot) with

2 patterns of UP, STEP (1 with each foot), SAY & DO. Combine the sideward, backward, raising, and lowering patterns and add the thigh PAT, CLAP or the JUMP, CLAP. SAY & DO the entire dance and then add the music.

### CHAIR DANCING

| | |
|---|---|
| **Beat 1-8** | Do as in the dance |
| **9-16** | Extend touching foot diagonally backward<br>PAT the thighs |

# Djurdjevka Kolo

(jer-YEF-kah KOH-loh)
St. George's Day Kolo
**Serbia (Yugoslavia)**

**RECORDING** *Rhythmically Moving 2*

**INTRODUCTION** 8 microbeats

**FORMATION** Broken circle, hands joined in "V" position

**PART I**

*CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) | FWD | FWD | STEP<br>STEP | STEP |
| R | L | R | L | R | L | R L | R |
| | | | | | *REPEAT* | *OPP. DIR.* | *OPP. FTWK.* |

**Beat 1–6** Walk 6 steps counterclockwise beginning R foot

**7 & 8** Step R foot, L foot, R foot in place turning to face clockwise

**9–16** Repeat beats 1–8 in opposite direction beginning L foot and turn to face center

**PART I (SIMPLIFIED)**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) | FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) |
| R | L | R | L | R | L | R | L |
| | | | | | | *REPEAT* | *OPP. DIR.* |

**Beat 1–16** WALK 8 steps counterclockwise and 8 steps clockwise with no R foot or L foot specified.

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| TOUCH | TOUCH | TOUCH | STEP | TOUCH | TOUCH | TOUCH | STEP |
| (R) | (R) | (R) | R | (L) | (L) | (L) | L<br>*REPEAT* |

**Beat 1** Touch R foot in front of L foot

**2** Touch R foot sideward right

**3** Touch R foot in front of L foot

**4** Step R foot in place

**5–8** Repeat beats 1–4 beginning L foot

**9–16** Repeat Part II, beats 1–8

**NOTE** No R foot or L foot needs to be specified. Simplify by touching foot in place next to other foot.

**LEAD-UP ACTIVITIES** Practice standing on one foot for 3 beats and changing feet on the fourth beat (individual tempo). Practice touching one foot for 3 beats and then stepping with the touching foot on the fourth beat. Alternate feet (individual tempo).

**TEACHING SUGGESTIONS** Practice walking to the music (the walking microbeat is rather slow). Practice TOUCH, TOUCH, TOUCH, STEP with group SAY & DO. SAY & DO the dance, and then add the music.

**CHAIR DANCING** Substitute steps in place for walking steps. Do Part II as described.

# Pata Pata I*

(PAH-tah PAH-tah)

**South Africa (United States Novelty)**

**RECORDING** *Rhythmically Moving 6*

**INTRODUCTION** 16 microbeats

**FORMATION** Open circle, no hands held

**PART I**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | IN<br>(2) | IN<br>(3) | IN<br>(4) | SNAP | SNAP | CLAP | CLAP |
| R | L | R | L | | | | |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| OUT | OUT<br>(2) | OUT<br>(3) | OUT<br>(4) | SNAP | SNAP | CLAP | CLAP |
| R | L | R | L | | | | |

| | |
|---|---|
| **Beat 1-4** | Step R, L, R, L toward the center of the circle |
| **5-6** | Snap fingers of both hands twice (arms spread sideward) |
| **7-8** | Clap hands twice |
| **9-16** | Repeat beats 1-8 moving away from the center |
| **17-32** | Repeat Part I |

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| TAP | TAP | TAP | STEP | TAP | TAP | TAP | STEP |
| (R) | (R) | (R) | R | (L) | (L) | (L) | L |

*REPEAT*

|  |  |  |  |  |  |  |  |
|---|---|---|---|---|---|---|---|
| UP | TOUCH | UP | STEP | UP | TOUCH | UP | STEP |
| (R) | (R) | (R) | R | (L) | (L) | (L) | L |
|  |  |  |  |  |  |  | *REPEAT* |

|  |  |
|---|---|
| **Beat 1-3** | Tap R foot toward the center (3 taps) |
| **4** | Step R foot next to L foot |
| **5-8** | Repeat beats 1–4 with the L foot |
| **9-16** | Repeat Part II, beats 1–8 |
| **17** | Raise R knee up |
| **18** | Touch R foot next to L foot |
| **19** | Raise the R knee again |
| **20** | Step R foot next to L foot |
| **21-24** | Repeat beats 17–20 with the L leg |
| **25-32** | Repeat beats 17–24 |

**TO SIMPLIFY** Do Part II as 7 taps and a step and 3 UP, TOUCH sequences followed by UP, STEP

**NOTE** No R foot or L foot needs to be specified.

**LEAD-UP ACTIVITIES** Practice SNAP, SNAP, CLAP, CLAP. Add to IN, 2, 3, 4. Practice TAP, TAP, TAP, STEP and UP, TOUCH, UP, STEP.

**TEACHING SUGGESTIONS** Practice Part I with individual tempo and then with group SAY & DO. Practice the first sequence of Part II with individual tempo and then use group SAY & DO. Practice the last sequence of Part II with individual tempo and then SAY & DO. Practice the transitions from Part I to Part II and from Part II to Part I. Do the dance with music.

**CHAIR DANCING**

**PART I** Move feet away and toward the chair.
**PART II** Do as described or as simplified.

**Choreographed by Phyllis S. Weikart.*

# Level II

**Three alternating locomotor movements (e.g., STEP) followed by one nonlocomotor movement (e.g., TOUCH) on the fourth beat of the 4-beat sequence without need for "correct" foot.**

Examples:

| | | | |
|---|---|---|---|
| STEP | STEP | STEP | KICK |

| | | | |
|---|---|---|---|
| FWD | FWD | FWD | TOUCH |

# Close Encounters*

United States

**RECORDING** "California Strut," *Rhythmically Moving 4*

**INTRODUCTION** 16 microbeats

**FORMATION** Partners side by side facing counterclockwise

**PART I** *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD | FWD | KICK | BWD | BWD | BWD | TOUCH |
| R | L | R | (L) | L | R | L | (R) |

*REPEAT*

**Beat 1** Step R foot forward counterclockwise

**2** Step L foot forward counterclockwise

**3** Step R foot forward counterclockwise

**4** Kick L foot forward counterclockwise

**5-8** Repeat Part I, beats 1–4, moving backward beginning L foot (clockwise); beat 8, touch toe in back

**9-16** Repeat Part I, beats 1–8, and turn to face partner (inside person has back to center of circle)

**TO SIMPLIFY** Omit the kick and touch

**NOTE** To increase complexity in Part I, move sideward right and left, beats 1–8.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| AROUND<br>(DO-SI-DO) | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| R | L | R | L | R | L | R | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| | | | | CCW | | | |
| HIT | HIT | BUMP | BUMP | FWD (CHANGE) | FWD (2) | FWD (3) | FWD (4) |
| | | | | R | L | R | L |

**Beat 17-24** Do-si-do 8 steps (partners pass R shoulders; move back to place, passing L shoulders)

**25-26** Partners hit hands 2 times

**27-28** Partners bump hips 2 times

**29-32** Inside person: walk 4 steps forward counterclockwise to new partner; outside person: turn clockwise 4 steps or step in place 4 steps

**NOTE** No R foot or L foot needs to be specified.

**LEAD-UP ACTIVITIES** Step in place 3 steps and balance on fourth beat, then step in place adding KICK and TOUCH (individual tempo). Finally change to FORWARD, FORWARD, FORWARD, KICK and BACKWARD, BACKWARD, BACKWARD, TOUCH (individual tempo). Review or learn a do-si-do.

**TEACHING SUGGESTIONS** Partners practice beats 1–16 with partner SAY & DO, then group SAY & DO. Partners practice transition from beat 16 to the do-si-do. Partners do the sequence HIT, HIT, BUMP, BUMP, then SAY & DO. Partners SAY & DO beats 17–32, adding the change of partners.

**CHAIR DANCING** Move feet away and toward the chair for the FORWARD and BACKWARD. Step in place for the do-si-do or away and toward the chair. Substitute PAT, PAT, CLAP, CLAP for the HIT, HIT, BUMP, BUMP.

**Choreographed by Phyllis S. Weikart.*

# The Hustle

## United States

**RECORDING** *Rhythmically Moving 9*

**INTRODUCTION** 8 microbeats

**FORMATION** Free formation

**PART I**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD | FWD | TOUCH | BWD | BWD | BWD | TOUCH |
| L | R | L | (R) | R | L | R | (L) |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD | FWD | TOUCH | TOUCH | TOUCH | TOUCH | TOUCH |
| L | R | L | (R) | (R) | (R) | (R) | (R) |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| TOUCH | TOUCH | TOUCH | STEP | TOUCH | TOUCH | JUMP (¼ TURN) | HOP |
| (R) | (R) | (R) | R | (L) | (L) | B | R |

**Beat 1-3** Step L, R, L foot forward

**4** Touch R foot forward

**5-7** Step R, L, R foot backward

**8** Touch L foot backward

**9-12** Repeat beats 1–4

**13-16** Touch R foot forward twice then backward twice

**17-20** Touch R foot forward, backward, sideward, then step next to L foot

**21–22** Touch L foot sideward, touch L foot next to R foot

**23** Jump turning ¼ left

**24** Hop R foot bringing L foot up in back

**LEAD-UP ACTIVITIES** Practice balancing on one leg and touching the free foot in front, in back, to the side, etc. (individual tempo). Practice FORWARD, FORWARD, FORWARD, TOUCH; BACKWARD, BACKWARD, BACKWARD, TOUCH (individual tempo). Practice TOUCH 3 times followed by a STEP (individual tempo). Practice JUMP, HOP executing a ¼ TURN (individual tempo).

**TEACHING SUGGESTIONS** Begin with the first 12 beats and keep adding on the next section of 4 beats. Use individual tempo, then group SAY & DO. Practice the transition from the end to the beginning. SAY & DO the entire dance and then add the music.

**CHAIR DANCING** Do the FORWARD and BACKWARD patterns with small steps away from and toward the chair and omit the TURN at the end.

# Işte Hendek

(EESH-teh HEN-dehk)
Dig a Ditch
Turkey

**RECORDING** *Rhythmically Moving 6*

**INTRODUCTION** 8 microbeats

**FORMATION** Short lines, shoulders touching, hands joined with fingers interlaced and arms straight

**PART I** *CCW*

| FWD | FWD | IN | HOOK | OUT | TOG | DOWN<br>UP | BOUNCE<br>BOUNCE |
|---|---|---|---|---|---|---|---|
| R | L | R | (L) | L | B | B B | B B |

**Beat 1** Step R foot diagonally forward right

**2** Step L foot diagonally forward right

**3** Step R foot in toward center

**4** Bend R knee bringing bent L leg behind R knee (lean body out)

**5** Step L foot away from center

**6** Step R foot next to L foot and transfer weight to both feet

**7 &** Bend both knees then straighten knees

**8 &** Bounce both heels 2 times

**NOTE** Beats 7–8 may be simplified as a down, up.

## PART I VARIATION

*CCW*

|  |  |  |  |  |  |  |  |
|---|---|---|---|---|---|---|---|
| FWD | FWD | HOP / HOP | IN / HOOK | OUT | TOG | DOWN / UP | BOUNCE / BOUNCE |
| R | L | L L | R (L) | L | B | B B | B B |

**Beat 1-2** Repeat Part I, beats 1–2

**3 &** Hop twice on L foot bringing straight R leg around to center

**4 &** Repeat Part I, beats 3–4, as a divided beat

**5-8** Repeat Part I, beats 5–8

## PART II

*CCW*

|  |  |  |  |  |  |  |  |
|---|---|---|---|---|---|---|---|
| FWD | FWD | IN | CHUG | OUT | TOG | DOWN / UP | BOUNCE / BOUNCE |
| R | L | R | R | L | B | B B | B B |

**Beat 1-3** Repeat Part I, beats 1–3

**4** Chug R foot out leaning body in, L leg as in Part I, beat 4

**5-8** Repeat Part I, beats 5–8

## PART II VARIATION

*CCW*

|  |  |  |  |  |  |  |  |
|---|---|---|---|---|---|---|---|
| FWD | FWD | HOP / HOP | IN / CHUG | OUT | TOG | DOWN / UP | BOUNCE / BOUNCE |
| R | L | L L | R R | L | B | B B | B B |

**Beat 1-3** Repeat variation to Part I, beats 1–3

**4 &** Repeat Part II, beats 3–4, as a divided beat

**LEAD-UP ACTIVITIES** Practice DOWN/UP, BOUNCE/BOUNCE in the rhythmic pattern of 1 &, 2 & (individual tempo). Practice IN, HOOK (individual tempo). Practice IN, CHUG (individual tempo).

**TEACHING SUGGESTIONS** Do IN, HOOK, OUT, TOGETHER beginning R foot (individual tempo), then group SAY & DO. Precede the above with FORWARD, FORWARD, and add on DOWN/UP, BOUNCE/BOUNCE. SAY & DO Part I. Make sure that students understand the change in beat 4 from HOOK to CHUG and point out that the rest of the sequence is the same. Do the 2 parts with group SAY & DO and then add the music. Teach the variations whenever it seems appropriate—at a session when the dance is reviewed, not during the initial teaching.

**CHAIR DANCING** Step in place and raise and lower the legs for beats 7–8.

# Level II

**Recurring 2-beat sequences moving sideward, right or left, as the students face the center of the room.**

Examples:

| | | | |
|---|---|---|---|
| SIDE | CLOSE | SIDE | CLOSE |

| | | | |
|---|---|---|---|
| SIDE | BACK | SIDE | BACK |

| | | | |
|---|---|---|---|
| SIDE | CROSS | SIDE | CROSS |

# Bannielou Lambaol

(bah-NYEH-loo lahm-BAH-ohl)
Banners of Lampaul
**France (Brittany)**

**RECORDING** *Rhythmically Moving 8*

**INTRODUCTION** 8 macrobeats plus 1 macrobeat rest

**FORMATION** Circle or broken circle facing center, little fingers joined

**PART I** CW

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | CLOSE | SIDE | CLOSE | SIDE | CLOSE | SIDE | TOUCH |
| L | R | L | R | L | R | L | (R) |

**Beat 1** Step L foot sideward left on ball of foot

**2** Step R foot next to L foot

**3-6** Repeat beats 1–2, two more times

**7** Step L foot sideward left

**8** Touch R foot next to L foot

**NOTE** During beats 1–8, arms make a circle with each 2 beats beginning upward and away.

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| TOUCH<br>TOUCH | TOUCH<br>STEP | SIDE | TOUCH | TOUCH<br>TOUCH | TOUCH<br>STEP | SIDE | TOG |
| (R) (R) | (R) R | L | (R) | (R) (R) | (R) R | L | B |

**Beat 1** Touch R foot in, push arms in

**&** Touch R foot next to L foot, pull arms out

**2** Touch R foot in, push arms in

**&** Step R foot next to L foot, pull arms out

**3-4** Repeat Part I, beats 7–8, circling arms

**5-6** Repeat beats 1–2

**7** Repeat Part I, beat 7

**8** Step R foot next to L foot, weight ending on both feet

**9** Rest

**LEAD-UP ACTIVITIES** Practice walking sideward different ways, including the SIDE, CLOSE (individual tempo). Practice the TOUCH, TOUCH, TOUCH, STEP sequence in different ways (individual tempo). Practice SIDE, TOUCH bringing the touching foot next to the stepping foot (individual tempo). Practice moving both arms in a circle upward and around. Practice pushing both arms in and away and pulling them out toward the body.

**TEACHING SUGGESTIONS** Practice moving sideward left with 3 SIDE, CLOSE steps followed by a SIDE, TOUCH (SAY & DO). Practice TOUCH/TOUCH, TOUCH/STEP beginning R foot, first adding on SIDE, TOUCH (sideward left) and then adding on SIDE, TOGETHER, SAY & DO. Learn the arm pattern after the foot pattern is established—use no language with the arms. SAY the foot pattern while executing the arm pattern—do not move the feet at this stage. Add the arm pattern to the foot pattern with group SAY & DO and then with music.

**CHAIR DANCING** Change sideward steps to steps in place, or do the arm movements alone.

# Erev Shel Shoshanim*

(AIR-ev shell shoh-shah-NEEM)
Evening of Roses
Israel

**RECORDING** *Rhythmically Moving 3*

**INTRODUCTION** 8 macrobeats

**FORMATION** Circle facing center, hands joined in "V" position

**PART I**

*CCW*

| FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) | FWD | FWD | SIDE | TOUCH |
|---|---|---|---|---|---|---|---|
| R | L | R | L | R | L | R | (L) |
| | | | | | *REPEAT* | *OPP. DIR.* | *OPP. FTWK.* |

*CCW*

| SIDE | BACK | SIDE | BACK | SIDE | BACK | SIDE | TOUCH |
|---|---|---|---|---|---|---|---|
| R | L | R | L | R | L | R | (L) |
| | | | | | *REPEAT* | *OPP. DIR.* | *OPP. FTWK.* |

**Beat 1** Step R foot forward counterclockwise

**2** Step L foot forward counterclockwise

**3–6** Step R, L, R, L forward counterclockwise and turn to face center

**7** Step R foot sideward right

**8** Touch L foot next to R foot

**9–16** Repeat Part I, beats 1–8, forward clockwise beginning L foot

**TO SIMPLIFY** WALK 8 steps counterclockwise then 8 steps clockwise

**17** Step R foot sideward right

**18** Step L foot crossing in back of R foot

**19–22** Repeat beats 17–18 two more times

**23** Step R foot sideward right

**24** Touch L foot next to R foot

**25-32** Repeat beats 17–24 sideward left beginning L foot

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | SIDE | SIDE | SIDE | IN | IN | OUT | OUT |
| R | L | R | L | R | L | R | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | SIDE | SIDE | SIDE | TURN | TURN<br>(2) | TURN<br>(3) | TURN<br>(4) |
| R | L | R | L | R | L | R | L |

*REPEAT PART II*

**Beat 1** Step R foot sideward right

**2-4** Step L, R, L foot sideward left, right, left

**5-6** Step R foot, L foot toward center

**7-8** Step R foot, L foot away from center

**9-12** Repeat beats 1–4

**13-16** Step R, L, R, L foot turning clockwise in place (individual circle)

**17-32** Repeat Part II, beats 1–16

**BRIDGE**

| | | | |
|---|---|---|---|
| SIDE | TOUCH | SIDE | TOUCH |
| R | (L) | L | (R) |

**Beat 1** Step R foot sideward right

**2** Touch L foot next to R foot

**3-4** Repeat beats 1–2, sideward left beginning L foot

**PARTS I & II**

**Beat 1-64** Repeat entire dance

**ENDING**

| *CCW* | | | | *CW* | | | |
|---|---|---|---|---|---|---|---|
| SIDE | BACK | SIDE | TOUCH | SIDE | BACK | SIDE | TOUCH |
| R | L | R | (L) | L | R | L | (R) |

**Beat 1** Step R foot sideward right

**2** Step L foot crossing in back of R foot

**3** Step R foot sideward right

**4** Touch L foot next to R foot

**5-8** Repeat beats 1–4, sideward left beginning L foot

**LEAD-UP ACTIVITIES** Practice walking in one direction and then the other using SIDE, TOUCH as the transition (individual tempo). Practice SIDE, BACK in each direction with SIDE, TOUCH as the transition (individual tempo). Practice turning to the right in 4 steps without travelling sideward (individual tempo).

**TEACHING SUGGESTIONS** SAY & DO Part I, beats 1–16; add Part I, beats 17–32 with group SAY & DO. SAY & DO Part II and add to the end of Part I. Practice the bridge and the ending. Do the entire dance with the music.

**CHAIR DANCING** Do walking steps in place. Substitute SIDE, CLOSE for SIDE, BACK. Substitute 4 steps in place for the TURN.

**Choreographed by Phyllis S. Weikart.*

# Nigun*

(ni-GOON)
Wordless Melody
**United States**

**RECORDING** *Rhythmically Moving 1*

**INTRODUCTION** 4 microbeats

**FORMATION** Open circle, no hands joined, or closed circle, hands joined

**PART I** *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | CLOSE | SIDE | CLOSE | SIDE | CLOSE | SIDE | TOUCH |
| R | L | R | L | R | L | R | (L) |

*REPEAT OPP DIR OPP FTWK*

**Beat 1** Step R foot sideward right

**2** Step L foot next to R foot

**3-6** Repeat beats 1–2, two more times

**7** Step R foot sideward right

**8** Touch L foot next to R foot

**9-16** Repeat Part I, beats 1–8 in the opposite direction, beginning L foot

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | IN | IN | KICK | OUT | OUT | OUT | TOUCH |
| R | L | R | (L) | L | R | L | (R) |

*REPEAT*

**Beat 1-3** Step R, L, R foot in toward the center

**4** Kick L foot in

**5-7** Step L, R, L foot away from the center

**8** Touch R foot out

**9–16** Repeat Part II, beats 1–8

**PART III**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SCISSOR | SCISSOR (2) | SCISSOR (3) | SCISSOR (4) | STEP (ACCENT) | STEP (2) | STEP (3) | STEP (4) |
| R | L | R | L | R | L | R | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SCISSOR | SCISSOR (2) | SCISSOR (3) | SCISSOR (4) | TURN | TURN (2) | TURN (3) | TURN (4) |
| R | L | R | L | R | L | R | L |

**Beat 1** Leap on R foot in place kicking L foot toward center

**2** Leap on L foot in place kicking R foot toward center

**3–4** Repeat beats 1–2

**5–8** Step R, L, R, L foot in place with accents

**9–12** Repeat beats 1–4

**13–16** Step R, L, R, L foot while turning a full turn right in place (body turns clockwise)

**LEAD-UP ACTIVITIES** Practice moving sideward with SIDE, CLOSE (individual tempo). Practice IN, IN, IN, KICK; OUT, OUT, OUT, TOUCH (individual tempo). To simplify, leave out the KICK and TOUCH. Practice SCISSOR KICKS (individual tempo).

**TEACHING SUGGESTIONS** Practice SIDE, CLOSE 3 times and SIDE, TOUCH with group SAY & DO (group beat). Practice Part II with group SAY & DO and then add to Part I. Practice Part III with group SAY & DO and then add to Part II. Practice the final TURN, 2, 3, 4 and go back to Part I.

**CHAIR DANCING**

**PART I** Do as described.

**PART II** Move feet away from and toward the chair.

**PART III** Substitute steps in place for turn.

**Choreographed by Phyllis S. Weikart.*

# Oh, How Lovely*

**United States**

**RECORDING** *Rhythmically Moving 1*

**INTRODUCTION** 4 macrobeats (each box represents one measure of triple meter)

**FORMATION** Circle or broken circle, escort hold (L hand on hip, R arm in crook of elbow of person in front)

**PART I**

| | | | | | |
|---|---|---|---|---|---|
| FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) | FWD<br>(5) | FWD<br>(6) |
| R | L | R | L | R | L |

| | | | | | |
|---|---|---|---|---|---|
| SIDE | SIDE<br>(2) | SIDE<br>(3) | SIDE<br>(4) | SIDE<br>(5) | SIDE<br>(6) |
| R | L | R | L | R | L |

| | | | | | |
|---|---|---|---|---|---|
| IN | OUT | IN | OUT | IN | OUT |
| R | L | R | L | R | L |

| **Measure** | |
|---|---|
| **1-6** | Step R, L, R, L, R, L foot forward while moving counterclockwise and turn to face center |
| **7-12** | Step R, L, R, L, R, L foot side to side right and left |
| **13** | Step R foot toward the center |
| **14** | Step L foot away from the center |
| **15-18** | Repeat beats 13–14, two more times |

**LEAD-UP ACTIVITIES** Walk to music in triple meter stepping only on beat 1. Practice the sections of the dance (individual tempo).

**TEACHING SUGGESTIONS** Practice sections of the dance with group SAY & DO (group beat), linking each section together.

**CHAIR DANCING** Use steps in place for 6 FORWARD steps.

**Choreographed by Phyllis S. Weikart.*

# Level II

**Alternating 2-beat sequences.**

Examples:

| | | | |
|---|---|---|---|
| HEEL | STEP | HEEL | STEP |

| | | | |
|---|---|---|---|
| SIDE | TOUCH | SIDE | TOUCH |

# Áis Giórgis

(eye yor-GHEE)
St. George
Greece

**RECORDING** *Rhythmically Moving 7*

**INTRODUCTION** 8 microbeats

**FORMATION** Front basket (broken circle in "W" position may be substituted)

**PART I**

CCW

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD | SIDE | TOUCH | SIDE | HEEL | SIDE | HEEL |
| R | L | R | (L) | L | (R) | R | (L) |

| | |
|---|---|
| SIDE | BRUSH |
| L | (R) |

**Beat 1–2** Step R foot, L foot forward counterclockwise and turn to face center

**3** Step R foot sideward right

**4** Touch L foot behind R foot, leaning body in

**5** Step L foot sideward left, straightening body

**6** Extend R heel diagonally right, twisting torso right

**7** Step R foot sideward right

**8** Extend L heel diagonally left, twisting torso left

**9** Step L foot sideward left

**10** Brush R foot in and toward the right

**LEAD-UP ACTIVITIES** WALK to the music. Practice the 2-beat sequences as alternating foot patterns using individual tempo:

SIDE, HEEL, SIDE, HEEL
SIDE, TOUCH, SIDE, TOUCH
SIDE, BRUSH, SIDE, BRUSH.

**TEACHING SUGGESTIONS** Practice SIDE, HEEL, SIDE, HEEL beginning L foot (SAY & DO). Practice SIDE, TOUCH, SIDE, HEEL beginning R foot (SAY & DO). Practice SIDE, HEEL, SIDE, BRUSH beginning R foot (SAY & DO). Practice SIDE, TOUCH, SIDE, HEEL; SIDE, HEEL, SIDE, BRUSH beginning R foot (SAY & DO). Practice FORWARD, FORWARD, SIDE, TOUCH beginning R foot. SAY & DO the entire sequence, and then add the music.

### CHAIR DANCING

FORWARD, FORWARD—step R foot, L foot in place.
SIDE, TOUCH—step R foot, touch L foot behind R foot.
SIDE, HEEL—step L foot, extend R heel; step R foot, extend L heel.
SIDE, BRUSH—step L foot, brush R foot.

# Amos Moses

## United States

**RECORDING** *Rhythmically Moving 8*

**INTRODUCTION** 8 microbeats

**FORMATION** Individual free formation

**PART I**

|  |  |  |  |  |  |  |  |
|---|---|---|---|---|---|---|---|
| HEEL | STEP | HEEL | STEP / PIVOT | IN | BACK | IN / PIVOT | CLOSE |
| (R) | R | (L) | L (L) | R | L | R (R) | L |

**Beat 1** Extend R heel in

**2** Step R foot next to L foot

**3** Extend L heel in

**4** Step L foot next to R foot and pivot ¼ left

**5** Step R foot in (sideward)

**6** Step L foot crossing in back of R foot

**7** Step R foot in (sideward) and pivot ½ clockwise

**8** Step L foot next to R foot

**NOTE** Dancers are facing ¼ right from their starting position.

**TO SIMPLIFY** Do not indicate a specific foot for HEEL, STEP; do 4 steps forward in the facing direction and turn ¼ right

**LEAD-UP ACTIVITIES** Practice OUT, IN with one arm and then the other, extending the arm forward from the shoulder (the arm not used should remain still with the hand touching the shoulder). Practice HEEL, STEP with each foot (individual tempo).Practice executing ¼ TURNS on the second step in place. Practice ½ TURNS on one foot followed by a CLOSE to the other foot.

**TEACHING SUGGESTIONS** Practice simplified dance without reference to R or L foot. Practice simplified dance beginning R foot (SAY & DO). Practice beats 5–8 to incorporate the appropriate TURNS of the body. Tell the group which way they face for beats 5–6 and beats 7–8. Practice the transition from ½ TURN, CLOSE to HEEL, STEP. SAY & DO the dance and then add the music.

## CHAIR DANCING

| | |
|---|---|
| **Beat 1-4** | Do as described. |
| **5-8** | Step in place. |

# Dimna Juda

(DEEM-nah YOO-dah)

Smoky Juda (a nonhuman troublesome female who lives in the mountains)

**Macedonia (Yugoslavia)**

**RECORDING** *Rhythmically Moving 6*

**INTRODUCTION** 2 drones each held for 4 microbeats; 8 microbeats

**FORMATION** Broken circle, leader at right; hands joined in "W" position

**PART I**

*CCW*

| | | | | | |
|---|---|---|---|---|---|
| FWD | FWD | SIDE | TOUCH | SIDE | TOUCH |
| R | L | R | (L) | L | (R) |

*4X*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD | SIDE | TOUCH | SIDE | TOUCH | SIDE | TOUCH |
| R | L | R | (L) | L | (R) | R | (L) |
| | | | | | *REPEAT* | *OPP. FTWK.* | *OPP. DIR.* |

**Beat 1** Step R foot forward counterclockwise

**2** Step L foot forward counterclockwise

**3** Step R foot sideward right

**4** Touch L foot (toes down) diagonally left

**5** Step L foot sideward left

**6** Touch R foot diagonally right as in beat 4

**7-24** Repeat beats 1–6, three more times

**25-30** Repeat beats 1–6

**31-32** Step R foot sideward, touch L foot

**33-38** Repeat beats 1–6 forward clockwise, beginning L foot

**39-40** Step L foot sideward left, touch R foot

**NOTE** There are no torso twists on the touches.

**LEAD-UP ACTIVITIES** Practice SIDE, TOUCH; SIDE, TOUCH (individual tempo). Practice walking in one direction followed by 3 SIDE, TOUCH patterns, then walking in the other direction beginning with the opposite foot (individual tempo).

**TEACHING SUGGESTIONS** SAY & DO SIDE, TOUCH; SIDE, TOUCH beginning R foot. Precede the SIDE, TOUCH; SIDE, TOUCH with FORWARD, FORWARD beginning R foot (SAY & DO). Practice 3 SIDE, TOUCH patterns beginning R foot then reverse the FORWARD, FORWARD and do 3 SIDE, TOUCH patterns beginning L foot. SAY & DO the entire sequence, and then add the music.

**CHAIR DANCING** Substitute steps in place for FORWARD.

# Hasápikos

(hah-SAH-pee-kohs)
Butchers' Dance
**Greece**

**RECORDING** *Rhythmically Moving 4*

**INTRODUCTION** 8 microbeats

**FORMATION** Broken circle in "W" position ("T" position may be substituted)

**PART I**

*CCW*

| | | | | | |
|---|---|---|---|---|---|
| FWD | FWD | SIDE | LIFT | SIDE | LIFT |
| R | L | R | (L) | L | (R) |

**Beat 1** Step R foot forward counterclockwise

2 Step L foot forward counterclockwise and turn to face center

3 Step R foot sideward right

4 Lift L foot in front of R leg

5 Step L foot sideward left

6 Lift R foot in front of L leg

**NOTE** Hops may be added on beats 4 and 6.

**VARIATION I**

*CCW*

| | | | | | |
|---|---|---|---|---|---|
| FWD | FWD | SIDE | STAMP | SIDE | STAMP |
| R | L | R | (L) | L | (R) |

**VARIATION II**

*CCW*

| | | | | | |
|---|---|---|---|---|---|
| FWD | FWD | SIDE | LIFT | SIDE | STAMP |
| R | L | R | (L) | L | (R) |

**VARIATION III**

*CCW*

| | | | | | |
|---|---|---|---|---|---|
| FWD | FWD | SIDE | LIFT | SIDE / CROSS | BACK |
| R | L | R | (L) | L R | L |

**Beat 1–4** Repeat Part I, beats 1–4

**5** Step L foot sideward left

**&** Step R foot crossing in front of L foot (weight on the heel)

**6** Step L foot crossing in back of R foot

**TO SIMLIFY** Substitute STEP/STEP, STEP on beats 5–6.

**VARIATION IV**

*CCW*

| | | | | | |
|---|---|---|---|---|---|
| FWD | FWD | SIDE / CROSS | BACK | SIDE / CROSS | BACK |
| R | L | R L | R | L R | L |

**NOTE** Step R, L foot turning full turn right may be added on beats 1–2.

**LEAD-UP ACTIVITIES** Practice SIDE, LIFT, SIDE, LIFT (individual tempo). Practice FORWARD, FORWARD; SIDE, LIFT; SIDE LIFT (individual tempo). Practice SIDE/CROSS, BACK in place (individual tempo). Simplify with STEP/STEP, STEP.

**TEACHING SUGGESTIONS** Practice FORWARD, FORWARD; SIDE, LIFT; SIDE, LIFT with group SAY & DO and add music. SAY & DO the variation of SIDE/CROSS, BACK. SAY & DO variations before adding them to the music.

**CHAIR DANCING** Do as described, substituting steps in place as necessary.

**NOTE** If Part I plus 4 variations are done to the music, use the following numbers of repetitions: Part I, 8 times; Variation I, 12 times; Variation II, 8 times; Variation III, 12 times; Variation IV, 8 times.

# Pravo Horo

(PRAH-voh hoh-ROH)
Straight Dance (One Direction)
**Bulgaria**

**RECORDING** *Rhythmically Moving 8*

**INTRODUCTION** 14 microbeats

**FORMATION** Broken circle, hands held in "V" position

**PART I**

*CCW*

| | | | | | |
|---|---|---|---|---|---|
| FWD | FWD | SIDE | LIFT | OUT | LIFT |
| R | L | R | (L) | L | (R) |

**Beat 1** Step R foot forward counterclockwise
**2** Step L foot forward counterclockwise
**3** Step R foot sideward right
**4** Lift L foot in front of R leg
**5** Step L foot out
**6** Lift R foot in front of L leg

**VARIATION**

*CCW*

| | | | | | |
|---|---|---|---|---|---|
| FWD | FWD | SIDE | | IN | |
| R | L | R | | L | |

| | | | | | |
|---|---|---|---|---|---|
| OUT | OUT | OUT | LIFT | OUT | LIFT |
| R | L | R | (L) | L | (R) |

**Beat 1** Step R foot forward counterclockwise

**2** Step L foot forward counterclockwise

**3-4** Step R foot sideward right

**5-6** Step L foot in

**7-8** Step R foot, L foot out

**9-10** Step R foot out and lift L leg

**11-12** Step L foot out and lift R leg

**LEAD-UP ACTIVITIES** Practice SIDE, LIFT, SIDE, LIFT (individual tempo), then change to SIDE, LIFT, OUT, LIFT (individual tempo). Practice FORWARD, FORWARD, SIDE, LIFT (individual tempo).

**TEACHING SUGGESTIONS** Practice Part I first with individual tempo and then with group SAY & DO. Add the music. Practice the variation (individual tempo); SAY & DO after Part I is secure.

**CHAIR DANCING** Step in place.

# Tipsy I*

**United States**

**RECORDING** *Rhythmically Moving 6*

**INTRODUCTION** 16 microbeats

**FORMATION** Individuals in free formation (may be done facing a partner)

**PART I**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| TOUCH<br>(CLAP) | | STEP<br>(PAT) | | TOUCH<br>(CLAP) | | STEP<br>(PAT) | |
| (R) | | R | | (L) | | L | |

*2X*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| HEEL<br>(SNAP) | | STEP<br>(PAT) | | HEEL<br>(CLAP) | | STEP<br>(PAT) | |
| (R) | | R | | (L) | | L | |

*2X*

*REPEAT PART I*

| | |
|---|---|
| **Beat 1-2** | Touch R foot out, clap hands, beat 1 |
| **3-4** | Step R foot next to L foot, pat thighs, beat 3 |
| **5-8** | Repeat beats 1–4 beginning L foot |
| **9-16** | Repeat beats 1–8 |
| **17-18** | Extend R heel in, twisting torso right, snap fingers on beat 17 with arms up |
| **19-20** | Step R foot next to L foot, pat thighs on beat 19 |
| **21-24** | Repeat beats 17–20 beginning L foot |
| **25-32** | Repeat beats 17–24 |
| **33-64** | Repeat Part I, beats 1–32 |

**NOTE** CLAP and PAT may be omitted; designating R foot, L foot is not necessary.

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| KNEE (CIRCLE) | | KNEE (CIRCLE) | | KNEE (CIRCLE) | | KNEE (CIRCLE) | |
| (R) | | (L) | | (R) | | (L) | |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | | TOUCH | | SIDE | | TOUCH | |
| R | | (L) | | L | | (R) | |

*REPEAT PART II*

**Beat 1-2** Circle R knee clockwise

**3-4** Circle L knee counterclockwise

**5-8** Repeat beats 1–4

**9-10** Step R foot sideward right

**11-12** Touch L foot next to R foot

**13-16** Repeat beats 9–12 with opposite footwork

**17-32** Repeat beats 1–16

| | | | |
|---|---|---|---|
| DOWN | UP | DOWN | UP |

**Beat**

**33-34** Bend and straighten knees diagonally right

**35-36** Bend and straighten knees diagonally left

**LEAD-UP ACTIVITIES** Practice TOUCH, STEP, TOUCH, STEP (individual tempo). Practice HEEL, STEP, HEEL, STEP (individual tempo). Practice SIDE, TOUCH, SIDE, TOUCH (individual tempo). Practice circling knees.

**TEACHING SUGGESTIONS** Practice Part I with group SAY & DO—omit hand movements until foot movements are secure. Practice Part II with group SAY & DO. SAY & DO the entire dance and then add the music.

## CHAIR DANCING

**PART I** Reach foot diagonally backward alongside the chair.

**PART II**

**Beat 33-36** Raise and lower heels

**Choreographed by Phyllis S. Weikart.*

# Level II

**Two different 2-beat sequences performed one time.**

Examples:

| | | | |
|---|---|---|---|
| SIDE | TOUCH | OUT | TOUCH |

| | | | |
|---|---|---|---|
| SIDE | LIFT | OUT | LIFT |

# Ajde Noga Za Nogama

(AY-day NOH-gah zah NOH-gah-mah)
Let's Go, Foot Behind Feet
Croatia (Yugoslavia)

**RECORDING** *Rhythmically Moving 5*

**INTRODUCTION** 4 macrobeats

**FORMATION** Broken circle, escort hold (R hand on hip, L hand holding elbow of person to left)

**PART I**

*CW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) | SIDE | TOUCH | OUT | TOUCH |
| L | R | L | R | L | (R) | R | (L) |

**Beat 1** Step L foot forward clockwise
2 Step R foot forward clockwise
3 Step L foot forward clockwise
4 Step R foot forward clockwise and turn to face center
5 Step L foot sideward left
6 Touch R foot next to L foot
7 Step R foot out (facing center)
8 Touch L foot next to R foot

**LEAD-UP ACTIVITIES** WALK to the music. Do SIDE, TOUCH, SIDE, TOUCH without the music (individual tempo). Do OUT, TOUCH, IN, TOUCH without the music—begin R foot OUT (individual tempo).

**TEACHING SUGGESTIONS** Practice SIDE, TOUCH, OUT, TOUCH beginning with L foot (SAY & DO). Practice 4 slow walking steps to the left beginning with L foot and add the SIDE, TOUCH. Practice the whole sequence adding on the OUT, TOUCH. SAY & DO the dance and then add the music.

### CHAIR DANCING

**Beat 1-4** STEP L, R, L, R foot in place
**5** STEP L foot sideward left
**6** TOUCH R foot next to L foot
**7** STEP diagonally backward right
**8** TOUCH L foot next to R foot

# Bulgarian Dance #1*

Bulgaria

**RECORDING** *Rhythmically Moving 8*

**INTRODUCTION** 8 microbeats

**FORMATION** Circle or broken circle, hands held in "W" position

**PART I** *CCW*

| FWD | FWD | SIDE | LIFT | OUT | LIFT |
|---|---|---|---|---|---|
| R | L | R | (L) | L | (R) |

*8X*

**Beat 1** Step R foot forward counterclockwise

**2** Step L foot forward counterclockwise

**3** Step R foot sideward right facing center

**4** Lift L foot in front of R leg

**5** Step L foot out (away from center)

**6** Lift R foot in front of L leg

**7-48** Repeat Part I, beats 1–6, seven more times

**PART II**

| IN | IN | IN | LIFT | OUT | OUT | OUT | LIFT |
|---|---|---|---|---|---|---|---|
| R | L | R | (L) | L | R | L | (R) |

CCW

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | CROSS | SIDE | CROSS | SIDE | STAMP | SIDE | STAMP |
| R | L | R | L | R | (L) | L | (R) |

*PART II 3X*

| | |
|---|---|
| **Beat 1-3** | Step R, L, R foot toward center |
| **4** | Lift L foot in front of R leg |
| **5-7** | Step L, R, L foot out (away from center) |
| **8** | Lift R foot in front of L leg |
| **9** | Step R foot sideward right |
| **10** | Step L foot crossing in front of R foot |
| **11-12** | Repeat beats 9–10 |
| **13** | Step R foot sideward right |
| **14** | Stamp L foot next to R foot |
| **15** | Step L foot sideward left |
| **16** | Stamp R foot next to L foot |
| **17-48** | Repeat Part II, beats 1–16, two more times |

**LEAD-UP ACTIVITIES** Teach the *Hasápikos* (Level II dance) with the basic step before introducing this dance. Review the *Hasápikos* basic step (individual tempo). Review STEP, STAMP using one foot and then the other (individual tempo). Practice or review SIDE, CROSS each direction (individual tempo). Practice moving in a pattern of WALK, WALK, WALK, LIFT—use a forward as well as a backward direction (individual tempo).

**TEACHING SUGGESTIONS** Practice the basic step of the *Hasápikos* changing the second SIDE, LIFT to OUT, LIFT (SAY & DO). Add the music and do several repetitions. Practice IN, IN, IN, LIFT; OUT, OUT, OUT, LIFT (SAY & DO). Add on SIDE, CROSS, SIDE, CROSS to the OUT, OUT, OUT, LIFT then add on SIDE, STAMP, SIDE, STAMP (SAY & DO). Do all of Part II 3 times and practice the transition to Part I, then SAY & DO. Do the entire dance to the music.

**CHAIR DANCING**

**PART I** Do the walking steps in place and the SIDE, LIFT, OUT, LIFT in place.

**PART II** Change the SIDE, CROSS to SIDE, CLOSE.

**Choreographed by Phyllis S. Weikart.*

# Gaelic Waltz*

## United States (Scottish Melody)

**RECORDING** *Rhythmically Moving 1*

**INTRODUCTION** 4 macrobeats (each box represents one measure of triple meter)

**FORMATION** Closed circle, L hand on the hip, R hand to neighbor's L elbow

**PART I** CCW

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) | SIDE | SIDE | IN | OUT |
| R | L | R | L | R | L | R | L |

| Measure | |
|---|---|
| 1-4 | Step R, L, R, L foot forward moving counterclockwise |
| 5 | Step R foot sideward right (facing center) |
| 6 | Step L foot sideward left |
| 7 | Step R foot toward the center |
| 8 | Step L foot away from the center |

**LEAD-UP ACTIVITIES** Practice walking to the music. Step on beat 1 of each measure. Practice SIDE, SIDE, IN, OUT (individual tempo).

**TEACHING SUGGESTIONS** Do FORWARD, 2, 3, 4 with group SAY & DO. Add on SIDE, SIDE, then add on IN, OUT.

**CHAIR DANCING** Do FORWARD steps in place. Do IN, OUT toward and away from the chair.

*Choreographed by Phyllis S. Weikart.*

# Kendimé

(KEN-dee-meh)
To Myself
Turkey

**RECORDING** *Rhythmically Moving 5*

**INTRODUCTION** 8 microbeats

**FORMATION** Broken circle, led from right; little fingers held, arms describe small circles forward to the steady beat of the music

**PART I** *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD (2) | FWD (3) | FWD (4) | SIDE | TOUCH | IN | HOOK |
| R | L | R | L | R | (L) | L | (R) |

**Beat 1** Step R foot forward counterclockwise
2 Step L foot forward
3 Step R foot forward
4 Step L foot forward and turn to face center
5 Step R foot sideward right
6 Touch L foot next to R foot
7 Step L foot toward center
8 Hook R leg behind L knee (bend L knee)

**LEAD-UP ACTIVITIES** Practice stepping and bending the supporting knee while hooking the other leg behind the bent knee (individual tempo). Practice walking 4 steps and then taking a step sideward to face center (begin with the R foot).

**TEACHING SUGGESTIONS** Practice SIDE, TOUCH, IN, HOOK (individual tempo), then SAY & DO. Precede the practiced pattern with 4 walking steps, beginning R foot (individual tempo), then SAY & DO. Practice the transition from the end to the beginning.

**CHAIR DANCING** Step in place.

# Pata Pata II

(PAH-tah PAH-tah)
South Africa

**RECORDING** *Rhythmically Moving 6*

**INTRODUCTION** 16 microbeats

**FORMATION** Individual

**PART I**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| TOUCH | STEP | TOUCH | TOG | TOES (OUT) | HEELS (OUT) | HEELS (IN) | TOES (IN) |
| (R) | R | (L) | B | B | B | B | B |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| | | | | | CCW | | |
| UP | TOUCH | UP | STEP | KICK | TURN | TURN | SIDE |
| (R) | (R) | (R) | R | (L) | L | R | L |

**Beat 1** Touch R foot sideward right (arms sideward with snap)
2 Step R foot next to L foot (clap)
3 Touch L foot sideward left (arms sideward with snap)
4 Step L foot next to R foot (clap) and transfer weight to both feet
5 Turn toes out (raise arms in front, elbows in)
6 Turn heels out (lower arms)
7 Turn heels in (arms as in beat 5)
8 Turn toes in (arms as in beat 6)
9 Raise R knee in front of body
10 Touch R foot sideward right

**11** Raise R knee

**12** Step R foot next to L foot

**13** Kick L foot in

**14-15** Step L, R foot turning clockwise (body turns counterclockwise)

**16** Step L foot sideward left

**LEAD-UP ACTIVITIES** Practice TOUCH, STEP, TOUCH, TOGETHER (individual tempo). Practice moving toes apart, heels apart, heels together, toes together (TOES, HEELS, HEELS, TOES—individual tempo). Practice 3-step TURNS (individual tempo).

**TEACHING SUGGESTIONS** Do not use any hand motions when teaching the dance the first time. Add motions when dance is secure. Practice TOUCH, STEP, TOUCH, TOGETHER beginning R foot with group SAY & DO; add on TOES, HEELS, HEELS, TOES. SAY & DO the first 8 beats then add on UP, TOUCH, UP, STEP—(R foot). SAY & DO the first 12 beats and add on KICK, TURN, TURN, SIDE or execute the TURN, TURN, SIDE with 3 steps in place. SAY & DO the entire dance and then add the music.

**CHAIR DANCING** Substitute steps in place for the TURN.

# Beginning Level III Dances

1. Dances may use uneven timing of movement sequences, as well as divided beat in 4 beats or resting beats.
2. There are recurring 4-beat sequences and alternating 4-beat sequences.
3. Dances include the complex use of space.
4. There may be several parts to the dance.
5. Because the tempo of the music is faster, quicker footwork may be required.
6. The music may have a more ethnic sound with a less easily defined beat.

# Level III

**Uneven timing (divided beat and rest).**

Examples:

| | | | |
|---|---|---|---|
| SIDE<br>STEP | STEP | SIDE<br>STEP | STEP |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD | FWD | FWD | FWD | | FWD | |

# Bele Kawe

(BAY-luh KAH-wee)

**Africa (Creole) (Caribbean Island of Carriacou)**

**RECORDING** *Rhythmically Moving 3*

**INTRODUCTION** 7 microbeats plus 1 beat melodic pickup

**FORMATION** Free formation or circle, no handholds

**PART IA**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN / OUT | CLOSE | IN / OUT | CLOSE | IN / OUT | CLOSE | IN / OUT | CLOSE |
| R L | R | L R | L | R L | R | L R | L |

*REPEAT*

**Beat 1** Step R foot in with bent knees (males with backs of hands on hip pockets, females hold long skirts)

**&** Step L foot out

**2** Step R foot next to L foot

**3-4** Repeat beats 1–2 with opposite footwork

**5-16** Repeat Part IA, beats 1–4, three more times

**PART IA (SIMPLIFIED)**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | TOUCH | OUT | TOUCH | IN | TOUCH | OUT | TOUCH |
| R | (L) | L | (R) | R | (L) | L | (R) |

*REPEAT*

**PART IB**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| HEEL | OUT | HEEL | OUT | HEEL | OUT | HEEL | OUT |
| (R) | R | (L) | L | (R) | R | (L) | L |

|  |  |  |  |  |  |  |  |
|---|---|---|---|---|---|---|---|
| HEEL | IN | HEEL | IN | HEEL | IN | HEEL | IN |
| (R) | R | (L) | L | (R) | R | (L) | L |

**Beat 17** Touch R heel diagonally sideward right (arms extended sideward, elbows slightly bent)

**18** Step R foot slightly out

**19** Touch L heel diagonally sideward left

**20** Step L foot slightly out

**21–24** Repeat beats 17–20

**25–32** Repeat Part IB, beats 17–24, moving in

**TO SIMPLIFY** 8 steps OUT, 8 steps IN

**PART II**

|  |  |  |  |  |  |  |  |
|---|---|---|---|---|---|---|---|
| *CCW* |  |  |  | *CW* |  |  |  |
| TURN | TURN | SIDE | JUMP | TURN | TURN | SIDE | JUMP |
| R | L | R | B | L | R | L | B<br>*REPEAT* |

**Beat 1–2** Step R, L foot turning right a full wide turn (hands behind back, elbows sideward, body bent slightly forward)

**3** Step R foot sideward right

**4** Jump with feet apart (the jump is the male's part; females rest beat 4 and may shake shoulders)

**5–8** Repeat beats 1–4, turning left beginning L foot

**9–16** Repeat Part II, beats 1–8

**TO SIMPLIFY** Step in place without the TURN or TURN but omit JUMP; add a rest on beat 4

**NOTE** No R foot or L foot needs to be specified, if dance is simplified.

**LEAD-UP ACTIVITIES** Practice a rocking motion of IN, REST, OUT, REST then IN, TOUCH, OUT, TOUCH (individual tempo). Practice walking OUT and IN in a 2-beat sequence using a TOUCH before the STEP. TOUCH on beat 1 and STEP on beat 2 (individual tempo). Practice turning right and left in 3 steps with a REST on the fourth beat (individual tempo). Add a JUMP on beat 4 after the turns are comfortable.

**TEACHING SUGGESTIONS** Part I—Use the simplification IN, TOUCH, OUT, TOUCH until dancers are able to do the IN/OUT, CLOSE successfully. Practice 4 HEEL, OUT steps followed by 4 HEEL, IN steps. HEEL, OUT is much more difficult because the foot is moved farther following the TOUCH of the heel (SAY & DO). Practice the transition of the IN, TOUCH, OUT, TOUCH to the HEEL, OUT (the TOUCH to the HEEL is difficult). Perform all of Part I with group SAY & DO. Practice the 3-step TURN followed by the JUMP moving right then left (SAY & DO). Practice the transition from the final HEEL, IN to the TURN right. SAY & DO Part II. Practice the transition from the final JUMP to IN, TOUCH at the beginning. SAY & DO the entire dance and then add the music.

## CHAIR DANCING

**PART I** Do beats 1–16 as described. Do the HEEL, OUT and HEEL, IN in place or begin with the feet away from the chair in order to move them toward and away from the chair.

**PART II** Do 3 steps in place and add a JUMP motion of both feet.

# Chiotikos

(he-YO-tee-kohs)
Dance From Isle of Chios
Greece

**RECORDING** *Rhythmically Moving 9*

**INTRODUCTION** 6 microbeats

**FORMATION** Broken circle, hands joined in "W" position

**PART I** *CCW*

| | | | | | |
|---|---|---|---|---|---|
| FWD | FWD | SIDE | LIFT | SIDE | LIFT |
| R | L | R | (L) | L | (R) |

*4X*

**Beat 1** Step R foot forward counterclockwise
**2** Step L foot forward counterclockwise and turn to face center
**3** Step R foot sideward right
**4** Lift L foot in front of R leg
**5** Step L foot sideward left
**6** Lift R foot in front of L leg
**7-24** Repeat Part I, beats 1–6, three more times

**PART II** *CCW*

| | | | | | |
|---|---|---|---|---|---|
| TURN | TURN | SIDE | LIFT | SIDE | LIFT |
| R | L | R | (L) | L | (R) |

*4X*

**Beat 1-2** Step R foot, L foot traveling counterclockwise (body turns clockwise); clap with the first word TURN (beat 1)
**3-6** Repeat Part I, beats 3–6
**7-24** Repeat Part II, beats 1–6, three more times

**PART III** CCW

| | | | | | |
|---|---|---|---|---|---|
| SIDE / BACK | SIDE / BACK | SIDE | LIFT | SIDE | LIFT |
| R L | R L | R | (L) | L | (R)<br>*REPEAT* |

| | | | |
|---|---|---|---|
| SIDE / BACK | SIDE / BACK | STEP | STEP |
| R L | R L | R | L |

| | |
|---|---|
| **Beat 1** | Step R foot sideward right |
| **&** | Step L foot crossing in back of R foot |
| **2 &** | Repeat beat 1 & |
| **3-6** | Repeat Part I, beats 3–6 |
| **7-12** | Repeat Part III, beats 1–6 |
| **13-14** | Repeat Part III, beats 1–2 |
| **15-16** | Step R foot, L foot in place |

**LEAD-UP ACTIVITIES** Review the basic step of the *Hasapikos* (Part I) (individual tempo). Practice a full TURN in two steps followed by SIDE LIFT (individual tempo). Practice SIDE/BACK in a divided beat rhythm (individual tempo).

**TEACHING SUGGESTIONS** SAY & DO Part I and then add the music. Help the students understand the change of the first 2 FORWARD STEPS in Part I, to the full TURN in Part II, to 2 SIDE/BACK steps in Part III. Do the sequence of Part III that ends with 2 steps in place and practice the transition to Part I; SAY & DO. SAY & DO the dance and then add the music.

**CHAIR DANCING** Change the FORWARD and TURN to steps in place and the SIDE/BACK to SIDE/CLOSE.

# Cumberland Square

England

**RECORDING** *Rhythmically Moving 3*

**INTRODUCTION** 4 microbeats

**FORMATION** Square sets

**PART IA** *ACROSS*

| SLIDE & | SLIDE (2) & | SLIDE (3) & | SLIDE (4) & | SLIDE & | SLIDE (2) & | SLIDE (3) & | SLIDE (4) HOP |
|---|---|---|---|---|---|---|---|
| R L | R L | R L | R L | R L | R L | R L | R R |

*REPEAT OPP. DIR. OPP. FTWK.*

**Beat 1–8** Head couples do 8 slides across the set, males passing back to back

**9–16** Head couples do 8 slides back again, females passing back to back

**17–32** Repeat beats 1–16 (side couples)

**NOTE** Males and females use opposite footwork for Part I.

**PART IIA** *CW*
**STAR**

| TURN | TURN (2) | TURN (3) | TURN (4) | TURN | TURN (2) | TURN (3) | TURN (4) |
|---|---|---|---|---|---|---|---|
| R | L | R | L | R | L | R | L |

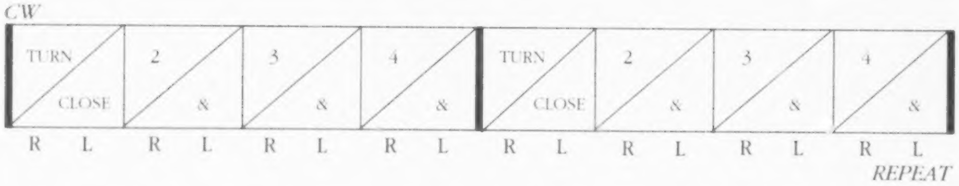
*REPEAT OPP. DIR.*

**Beat 1–8** Head couples walk 8 steps clockwise with R hands joined in star formation (skipping steps may be substituted)

**9–16** Head couples walk 8 steps counterclockwise with L hands joined in star formation

**17–32** Repeat beats 1–16 (side couples)

**PART IB**
**BASKET**

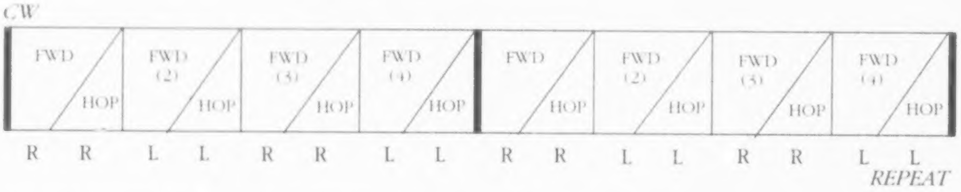

CW
TURN
CLOSE
2
&
3
&
4
&
TURN
CLOSE
2
&
3
&
4
&
R L R L R L R L R L R L R L R L
REPEAT

**Beat 1-16** Head couples form a back basket and buzz turn clockwise (16 buzz turn steps)

**17-32** Repeat beats 1-16 (side couples)

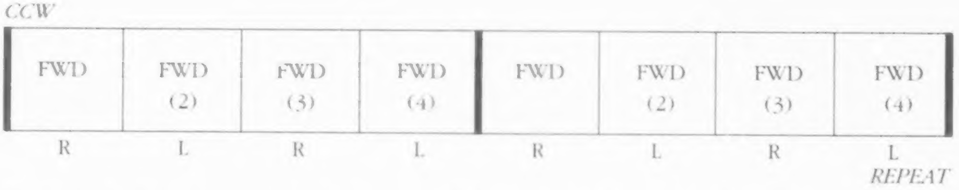
**TO SIMPLIFY** Walk forward clockwise in the basket

**PART IIB**
**SKIP**


CW
FWD
HOP
FWD (2)
HOP
FWD (3)
HOP
FWD (4)
HOP
FWD
HOP
FWD (2)
HOP
FWD (3)
HOP
FWD (4)
HOP
R R L L R R L L R R L L R R L L
REPEAT

**Beat 1-16** All join hands and skip (or walk) 16 steps clockwise

**PROMENADE**


CCW
FWD
FWD (2)
FWD (3)
FWD (4)
FWD
FWD (2)
FWD (3)
FWD (4)
R L R L R L R L
REPEAT

**17-32** Promenade 16 steps counterclockwise with partner (end in original position)

**LEAD-UP ACTIVITIES** Practice SLIDE and SKIP and GALLOP (individual tempo). Practice SLIDE and SKIP with a partner (partner beat). Practice SLIDE and SKIP using a circle formation (group beat). Practice the STAR formation. Move around the room practicing PROMENADE with a partner (partner beat).

**TEACHING SUGGESTIONS** Form square sets and practice the SLIDE (SAY & DO); add the music. Practice the STAR figure. Practice the BUZZ TURN for the BASKET with partners holding both hands, then add the BASKET formation. Practice the fourth figure (SKIP left and PROMENADE right). Do the entire dance with music.

**CHAIR DANCING** May be modified for wheelchairs.

# Debka Daluna

(DEB-kah dah-LOO-nah)
Debka From Daluna
Israel (Arab)

**RECORDING** *Rhythmically Moving 9*

**INTRODUCTION** 8 microbeats

**FORMATION** Short lines in the shoulder hold, "T" position (males and females in separate lines)

**PART I** *CCW*

| SIDE | BACK | SIDE | STAMP | SIDE | STAMP |
|---|---|---|---|---|---|
| R | L | R | (L) | L | (R) *4X* |

**Beat 1** Step R foot sideward right
**2** Step L foot crossing in back of R foot
**3** Step R foot sideward right
**4** Stamp L foot sideward left
**5** Step L foot sideward left
**6** Stamp R foot sideward right
**7-24** Repeat Part I, beats 1–6, three more times

**NOTE** Part I is done with knees slightly bent, backs straight.

**PART II**

| IN | HOP (HEEL) | DOWN | UP (HEEL) | OUT | STEP / STEP | OUT | STEP / STEP |
|---|---|---|---|---|---|---|---|
| R | R (L) | B | L (R) | R | L R | L | R L *REPEAT* |

**Beat 1** Step R foot in
**2** Hop R foot and extend L heel in

**3** Jump into squat position with R foot slightly ahead of L foot

**4** Rise up, extending R heel

**5** Step R foot out

**6 &** Step L foot, R foot

**7** Step L foot out

**8 &** Step R foot, L foot

**9–16** Repeat Part II, beats 1–8

## PART II (SIMPLIFIED)

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| JUMP | JUMP | DOWN | UP | OUT | OUT<br>(2) | OUT<br>(3) | OUT<br>(4) |
| B | B | B | B | R | L | R | L<br>*REPEAT* |

**LEAD-UP ACTIVITIES** Practice SIDE, BACK (individual tempo). Practice SIDE, STAMP (individual tempo). Practice 4 JUMPS in sequence, squatting on the third JUMP (individual tempo). Practice 4 JUMPS followed by 4 steps OUT (individual tempo).

**TEACHING SUGGESTIONS** Practice SIDE, STAMP; SIDE, STAMP beginning R foot (SAY & DO). Have students precede SIDE, STAMP; SIDE, STAMP with SIDE, BACK, beginning R foot. SAY & DO Part I several times. Do JUMP, JUMP; JUMP, JUMP; OUT, 2, 3, 4 then substitute JUMP, JUMP; SQUAT, STRAIGHTEN; OUT, 2, 3, 4. SAY & DO Part II several times. Practice the transition from the end to the beginning. Practice the dance with SAY & DO and then add the music. Add the ethnic Part II when dancers are ready.

## CHAIR DANCING

**PART I** Substitute SIDE, CLOSE for SIDE, BACK.

**PART II** JUMPS—bounce both feet to the floor 4 times. OUT, 2, 3, 4—step in place.

# Dučec

(DOO-chets)
Jumping
Croatia (Yugoslavia)

**RECORDING** *Rhythmically Moving 8*

**INTRODUCTION** 8 microbeats

**FORMATION** Free formation

**PART I**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| JUMP (FWD STRIDE) | JUMP (2) | JUMP (3) | JUMP (4) | APART / TOG (IN AIR) | APART / TOG (IN AIR) | APART / TOG (IN AIR) | TOG (ON FLOOR) |
| B | B | B | B | B B | B B | B B | B<br>*REPEAT* |

**Beat 1** Jump to forward stride position (L foot forward, R foot backward)
**2** Jump to R foot forward, L foot backward
**3–4** Repeat beats 1–2
**5** Jump to sideward stride (feet apart)
**&** Jump into air clicking heels—legs straight
**6–7** Repeat beats 5 &, two times
**8** Land with feet together
**9–16** Repeat Part I, beats 1–8

**PART I (SIMPLIFIED)**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| JUMP (FWD STRIDE) | JUMP (2) | JUMP (3) | JUMP (4) | JUMP (SWD STRIDE) | JUMP (SWD STRIDE) | JUMP (SWD STRIDE) | TOG |
| B | B | B | B | B | B | B | B<br>*REPEAT* |

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| JUMP | JUMP | JUMP / JUMP | JUMP | JUMP | JUMP | JUMP / JUMP | JUMP |
| B | B | B B | B | B | B | B B | B<br>*REPEAT* |

**Beat 1** Jump to forward stride position (L foot forward, R foot backward)

**2** Jump to R foot forward, L foot backward

**3** Jump in place

**&** Jump in place

**4** Jump in place

**5-16** Repeat Part II, beats 1–4, three more times

**LEAD-UP ACTIVITIES** Practice forward stride JUMPS (one foot forward and one foot backward) alternating feet (individual tempo). Practice sideward stride JUMPS, feet apart sideward (individual tempo). Practice 3 sideward stride JUMPS followed by a JUMP with feet together (individual tempo). Practice moving from forward stride to sideward stride JUMPS. Practice JUMPS in a rhythmic pattern of 1, 2, 3 &, 4 (individual tempo). Practice bringing the feet together in the air between sideward stride JUMPS (individual tempo).

**TEACHING SUGGESTIONS** Practice 4 forward stride JUMPS followed by 3 sideward stride JUMPS and end with a JUMP, feet together: JUMP, JUMP, JUMP, JUMP; SIDE, SIDE, SIDE, TOGETHER; (SAY & DO). Practice JUMP, JUMP; JUMP/JUMP, JUMP with SAY & DO. Put the dance together with SAY & DO and then add the music. After the dance has been executed successfully, add the APART/TOGETHER pattern of Part I.

**CHAIR DANCING** Do as described.

# Hot Pretzels I*

## United States

**RECORDING** *Rhythmically Moving 8*

**INTRODUCTION** 8 microbeats

**FORMATION** Open circle, no hands held

**PART I**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | TOG | SNAP | CLAP | SIDE | TOG | SNAP | CLAP |
| R | B | | | R | B | | |
| OUT | TOG | SNAP | CLAP | SIDE | TOG | SNAP | TOG |
| R | B | | | R | B | | |

*REPEAT OPP. FTWK. OPP. DIR.*

**Beat 1** Step R foot in toward the center

**2** Step L foot next to R foot and transfer weight to both feet

**3-4** Snap fingers of both hands and then clap hands

**5** Step R foot sideward right

**6** Repeat beat 2

**7-8** Repeat beats 3–4

**9** Step R foot out away from the center

**10-12** Repeat beats 2–4

**13-16** Repeat beats 5–8

**17-32** Repeat beats 1–16 in the opposite direction and with opposite footwork. Substitute pat for snap.

**PART II**

| *CCW* | | | | *CW* | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD | FWD | KICK | BWD | BWD | BWD | TOUCH (½ TURN) |
| R | L | R | (L) | L | R | L | (R) |

*REPEAT OPP. DIR.*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | IN | STEP / STEP | STEP | OUT | OUT | STEP / STEP | STEP |
| R | R | R L | R | L | R | L R | L |

*REPEAT*

*REPEAT PART II*

**Beat 1-3** Step R, L, R foot forward counterclockwise

**4** Kick L foot forward

**5-7** Step L, R, L foot backward clockwise turning 180° on beat 7

**8** Touch R foot backward

**9-16** Repeat Part II, beats 1–8 beginning clockwise. On the turn, face center

**17-18** Step R, L foot toward the center of the circle

**19-20** Step R, L, R foot in place in the rhythm of STEP/STEP, STEP

**21-24** Repeat beats 17–20 moving away from the center

**25-32** Repeat beats 17–24

**33-64** Repeat Part II, beats 1–32

**PART III**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | TOUCH (SNAP) | SIDE | TOUCH (SNAP) | SIDE | TOUCH (SNAP) | SIDE | TOUCH (SNAP) |
| R | (L) | L | (R) | R | (L) | L | (R) |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| TURN | TURN (2) | TURN (3) | TURN (4) | TURN | TURN | TURN | TOUCH |
| R | L | R | L | R | L | R | (L) |

*PART III 4X*

*OPP. FTWK. OPP. DIR.*

**Beat 1** Step R foot sideward right

**2** Touch L foot next to R foot snapping fingers on the touch

**3-4** Repeat beats 1–2 in the opposite direction with opposite footwork

**5-8** Repeat beats 1–4

**9-15** Turn body in place clockwise 7 steps

**16** Touch L foot next to R foot

**17-64** Repeat Part III, beats 1–16 three more times using opposite footwork and direction each time

**ENDING**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| TURN | TURN (2) | TURN (3) | TURN (4) | TURN | TURN | TURN | STEP<br>STEP |
| R | L | R | L | R | L | R | L R |

**Beat 1-7** Turn in place clockwise 7 steps

**8** Step L, R foot in place

**FORM OF THE DANCE** Part I, Part II, Part I, Part III, Part I, Ending

**LEAD-UP ACTIVITIES** Practice the directional patterns of Part I of the dance. Review FWD, FWD, FWD, KICK; BWD, BWD, BWD, TOUCH. Practice the rhythmic pattern of 1, 2, 3 &, 4 stepping in place. Practice turning once around with 7 steps followed by a touch.

**TEACHING SUGGESTIONS** Practice Part I, inserting 2 rests for the SNAP, CLAP. Also do the repeat of Part I in the same manner. Do all with group SAY & DO. Practice Part I again, adding the SNAP, CLAP. Add music to Part I. Teach Part II, beats 1–16 with the 180° turn. Students use individual tempo and then group SAY & DO. Students learn Part II, beats 17–32 with group SAY & DO. Add music for Parts I and II and back to Part I. Learn Part III and do it 4 times with opposite footwork (SAY & DO). Perform the dance to music.

**CHAIR DANCING**

**PART I** Do as described.

**PART II** Beats 1–16 step in place. Beats 17–32 move away and toward chair.

**PART III** Do as described and step in place on the turn.

*Choreographed by Phyllis S. Weikart

# Hot Pretzels II

United States

**RECORDING** *Rhythmically Moving 8*

**INTRODUCTION** 8 microbeats

**FORMATION** Individual or short lines

**PART I**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| HEEL | BACK<br>OUT | CROSS | HEEL | BACK<br>IN | CROSS | HEEL | STEP<br>STEP |
| (L) | L R | L | (R) | R L | R | (L) | L R |

*CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) | FWD | KICK | STEP<br>STEP | STEP |
| L | R | L | R | L | (R) | R L | R |

**Beat 1** Extend L heel diagonally left (weight on R foot)

**2** Step L foot crossing in back of R foot

**&** Step R foot sideward right (OUT)

**3** Step L foot crossing in front of R foot

**4** Extend R heel diagonally right (weight on L foot)

**5** Step R foot crossing in back of L foot

**&** Step L foot sideward left (IN)

**6** Step R foot crossing in front of L foot

**7** Extend L heel diagonally left

**8** Step L foot next to R foot

**&** Step R foot next to L foot

**NOTE** To simplify beats 1–8, substitute STEP/STEP, STEP after each HEEL

**9–12** Step L, R, L, R foot forward

**13** Step L foot forward

**14** Kick R foot (pedal backward)

**15-16** Step R, L, R foot in place

**LEAD-UP ACTIVITIES** Speak the rhythm of beats 1–8 using a neutral syllable, such as "Bah." Practice BACK/OUT, CROSS and BACK/IN, CROSS (individual tempo). Practice HEEL, BACK/OUT, CROSS and HEEL, BACK/IN, CROSS (individual tempo).

**TEACHING SUGGESTIONS** Practice the first 8 beats (individual tempo), then SAY & DO. Practice beats 9–16 (individual tempo), then SAY & DO. SAY & DO the entire sequence and then add the music.

**CHAIR DANCING** Do walking steps in place.

# Jamaican Holiday I*

## United States

**RECORDING** *Rhythmically Moving 5*

**INTRODUCTION** 16 microbeats

**FORMATION** Open circle, no hands held

**PART I**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | IN<br>(2) | IN<br>(3) | IN<br>(4) | HEEL | | TOE | |
| R | L | R | L | (R) | | (R) | |
| OUT | OUT<br>(2) | OUT<br>(3) | OUT<br>(4) | HEEL | | TOG | |
| R | L | R | L | (R) | | B | |

*REPEAT PART I*
*OPP. FTWK. OPP. DIR.*

**Beat 1-4** Step R, L, R, L foot toward the center of the circle

**5-6** Extend R heel toward the center

**7-8** Extend R toe away from the center

**9-12** Repeat beats 1–4 away from the center

**13-14** Repeat beats 5–6

**15-16** Bring both feet together

**17-32** Repeat Part I beginning L foot

**PART II** CW

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) | DOWN | UP | CLAP | CLAP |
| R | L | R | L | B | B | | |

4X
*OPP. FTWK. OPP. DIR.*

**Beat 1-4** Step R, L, R, L foot forward counterclockwise

**5-6** Bend and straighten knees and begin to turn to face clockwise

**7-8** Clap hands twice

**9-16** Repeat beats 1–8 moving clockwise

**17-32** Repeat Part II

**PART III**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| TOUCH | TOUCH | TOUCH | TOUCH | TOUCH | TOUCH | TOUCH | STEP |
| (R) | (R) | (R) | (R) | (R) | (R) | (R) | R |

4X
*OPP. FTWK.*

**Beat 1** Touch the R foot to the side

**2** Touch the R foot next to the L foot

**3-7** Repeat beats 1–2 two more times and end with a third touch side

**8** Step R foot next to L foot

**9-16** Repeat beats 1–8 with the L foot

**17-32** Repeat beats 1–16 touching with the foot away from the center

**FORM OF THE DANCE** Part I, Part II, Part I, Part II, Part III; Part I, Part II, Part III, Part I

**NOTE** No R foot or L foot needs to be specified.

**LEAD-UP ACTIVITIES** Practice 4 steps IN followed by HEEL, REST, TOE, REST. Practice 7 touches in place followed by a step, first with one foot and then the other.

**TEACHING SUGGESTIONS** Practice IN, 2, 3, 4; HEEL, REST, TOE, REST with group SAY & DO. Add on OUT, 2, 3, 4; HEEL, TOG. The sequence is done twice. Begin Part II with DOWN, UP, CLAP, CLAP turning halfway around on the pattern. Do all of Part II and repeat with group SAY & DO. Practice Part III with the touches to the side and also away from the center. Do Part III with group SAY & DO and link back to Part I. Do the dance with music cuing the parts.

## CHAIR DANCING

| | |
|---|---|
| **PART I** | Move the feet away from and toward the chair. |
| **PART II** | Step the feet in place. Bend from the waist and straighten. |
| **PART III** | Touch the feet to the side and back alongside the chair. |

**Choreographed by Phyllis S. Weikart.*

# Körtanc

(KUR-tahnts)
Circle Dance
**Hungary**

**RECORDING** *Rhythmically Moving 3*

**INTRODUCTION** 4 macrobeats

**FORMATION** Single circle or hands joined in front basket with L hand under (move clockwise throughout the dance)

**PART I** *CW*

| | | | | | |
|---|---|---|---|---|---|
| FWD | FWD | SIDE | TOUCH (CLICK) | SIDE | TOUCH (CLICK) |
| L | R | L | (R) | R | (L) |

*4X*

**Beat 1** Step L foot forward clockwise

**2** Step R foot forward and turn to face center

**3** Step L foot sideward left

**4** Bring R foot to L foot clicking heels and straightening legs or substitute a touch

**5** Step R foot sideward right

**6** Bring L foot to R foot as in beat 4, or substitute a touch

**7–24** Repeat Part I, beats 1–6, three more times

**NOTE** In Part I, the style is a slight bend of the knee that occurs before each step: BEND-STEP.

**PART II** CW

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| SIDE | CROSS | SIDE | CROSS | SIDE | CROSS | SIDE | CROSS | SIDE | HOP | STEP |
| L | R | L | R | L | R | L | R | L | L | R |

*4X*

| | |
|---|---|
| **Beat 1** | Step L foot sideward left |
| **&** | Step R foot crossing in front of L foot |
| **2-4** | Repeat beats 1–2, three more times |
| **5** | Step L foot sideward left |
| **&** | Hop L foot (to simplify, leave HOP out) |
| **6** | Step R foot next to L foot |
| **7-24** | Repeat Part II, beats 1–6, three more times |

**NOTE** There is a slight leap on the SIDE followed by a bend of the R knee on the CROSS.

**TO SIMPLIFY** RUN 8 steps clockwise for the 4 SIDE/CROSS steps

**LEAD-UP ACTIVITIES** Practice SIDE, TOUCH, SIDE, TOUCH, then change the TOUCH to a HEEL CLICK (individual tempo). Practice SIDE/CROSS (individual tempo).

**TEACHING SUGGESTIONS** Practice SIDE, TOUCH, SIDE, TOUCH or substitute a CLICK for the TOUCH beginning L foot, using SAY & DO. Precede the first SIDE, TOUCH with a FORWARD, FORWARD beginning L foot (individual tempo, then SAY & DO). Practice SIDE/CROSS to the left (individual tempo, then SAY & DO). Add on SIDE/HOP, STEP to 4 SIDE/CROSS steps. Practice Part II with group SAY & DO. SAY & DO the entire dance and then add the music.

**CHAIR DANCING** Substitute steps in place for those moving left.

# La Raspa

(lah RAH-spah)
The Rasp (Mexican Shuffle)
**Mexico**

**RECORDING** *Rhythmically Moving 3*

**INTRODUCTION** 8 microbeats

**FORMATION** Partners facing each other, both hands joined

**FORMATION (SIMPLIFIED)** Single circle, no partners

**PART I**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| LEAP | LEAP | LEAP | | LEAP | LEAP | LEAP | |
| R | L | R | | L | R | L | 4X |

**Beat 1** Leap on R foot extending L foot forward, heel touching floor
**2** Change feet, extending R foot
**3** Repeat beat 1
**4** Rest (2 quick claps may be added)
**5-8** Repeat beats 1–4 with opposite footwork beginning leap L foot

Beats 1–8: Bleking step

**9-32** Repeat Part I, beats 1–8, three more times

**NOTE** Using partner formation, thrust arm forward opposite to the foot that is extended forward.

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| TURN (ELBOW) | TURN (2) | TURN (3) | TURN (4) | TURN | TURN (2) | TURN (3) | TURN (CLAP) |
| R | L | R | L | R | L | R | L |

*4X OPP. DIR.*

| | |
|---|---|
| **Beat 1-8** | R elbow swing, L hand high; release elbows and clap on beat 8 |
| **9-16** | Repeat, using L elbow (R hand high) |
| **17-32** | Repeat R and L elbow |

**NOTE** Part II may be used as a mixer, changing partners with each 8 beats or after 16 beats; males advance counterclockwise, females advance clockwise.

### PART II (SIMPLIFIED)

| | |
|---|---|
| **Beat 1-16** | Walk counterclockwise (or use any other locomotor step) |
| **17-32** | Walk clockwise |

**LEAD-UP ACTIVITIES** Practice the LEAP, LEAP, LEAP, REST (Bleking Step) at individual tempo. Practice 8-beat ELBOW SWINGS with partner (partner beat). Practice locomotor movements to the music (RUN and HOP) if using the circle dance.

**TEACHING SUGGESTIONS** Practice Part I with group SAY & DO. When teaching the partner dance, work on Parts I and II with group SAY & DO before adding the music.

**CHAIR DANCING** Do steps in place. May be adapted for wheelchairs.

# Limbo Rock*

### United States

**RECORDING** *Rhythmically Moving 2*

**INTRODUCTION** 6 microbeats (beat 6 begins the melody but the dance starts on the next beat)

**FORMATION** Circle, no hands held

**PART I**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| TOUCH | TOUCH | STEP / STEP | STEP | TOUCH | TOUCH | STEP / STEP | STEP |
| (L) | (L) | L R | L | (R) | (R) | R L | R<br>*REPEAT* |

**Beat 1** Touch L foot in

**2** Touch L foot out

**3-4** Three steps in place L, R, L foot (3 &, 4)

**5-8** Repeat beats 1–4 with opposite footwork beginning R foot

**9-16** Repeat Part I, beats 1–8

**NOTE** No right or left foot needs to be specified.

**PART II**

| *CCW* | | | | *CW* | | | |
|---|---|---|---|---|---|---|---|
| TOES / HEELS | TOES / HEELS | TOES / HEELS | TOES (STOP) | TOES / HEELS | TOES / HEELS | TOES / HEELS | TOES (STOP) |
| B B | B B | B B | B | B B | B B | B B | B |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| JUMP (IN) | CLAP | JUMP (OUT) | CLAP | JUMP (IN) | CLAP | JUMP (OUT) | CLAP |
| B | | B | | B | | B | |

| | |
|---|---|
| **Beat 1** | Swivel toes right |
| **&** | Swivel heels right |
| **2–3** | Repeat beat 1 &, two more times |
| **4** | Straighten feet |
| **5–8** | Repeat beats 1–4 beginning with swivel toes left |
| **9** | Jump toward center |
| **10** | Clap |
| **11** | Jump away from center |
| **12** | Clap |
| **13–16** | Repeat beats 9–12 |

**TO SIMPLIFY** Part II, beats 1–8, WALK 8 steps counterclockwise or 4 steps counterclockwise and 4 steps clockwise.

**LEAD-UP ACTIVITIES** Practice STEP/STEP, STEP in place, changing the starting foot with each repetition (individual tempo). Practice moving sideward with SWIVEL FEET, moving toes then heels (individual tempo). Speak the rhythm using the neutral syllable "Bah." Practice 4-beat sequences of JUMP, CLAP, JUMP, CLAP, moving in and out.

**TEACHING SUGGESTIONS** Practice TOUCH, TOUCH, STEP/STEP, STEP (SAY & DO). SAY & DO Part I, 4 times. Practice SWIVEL FEET to the divided beat (individual tempo), then SAY & DO Part II, beats 1–8. JUMP IN, CLAP, JUMP OUT, CLAP twice with SAY & DO. SAY & DO all of Part II. Practice the entire dance with group SAY & DO and add the music.

**CHAIR DANCING** Step in place.

**Choreographed by Phyllis S. Weikart.*

# Man in the Hay

### Germany

**RECORDING** *Rhythmically Moving 3*

**INTRODUCTION** 8 microbeats

**FORMATION** Square sets (footwork given for the male on Part II)

## INTRODUCTION

**Beat 1–16** Join hands in circle; swing arms up (bent elbow) on odd beats and down on even beats

**PART IA SKIP**

*CW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD / HOP | FWD (2) / HOP | FWD (3) / HOP | FWD (4) / HOP | FWD / HOP | FWD (2) / HOP | FWD (3) / HOP | FWD (4) / HOP |
| R R | L L | R R | L L | R R | L L | R R | L L |

*REPEAT*

**Beat 1–16** Skip (16 times) once around clockwise; continue arm swings as in Introduction

**PART II**

| *TOWARD* | | | | *AWAY* | | | |
|---|---|---|---|---|---|---|---|
| IN / CLOSE | IN / CLOSE | IN | STAMP | OUT / CLOSE | OUT / CLOSE | OUT | STAMP |
| L R | L R | L | (R) | R L | R L | R | (L) |

*ACROSS*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SLIDE / & | SLIDE (2) / & | SLIDE (3) / & | SLIDE (4) / & | SLIDE / & | SLIDE (2) / & | SLIDE (3) / & | SLIDE (4) / HOP |
| L R | L R | L R | L R | L R | L R | L R | L R |

*REPEAT OPP. DIR. OPP. FTWK.*

**Beat 1-4** Head couples slide 3 times toward one another and stamp on beat 4; males begin with L foot, females, R foot

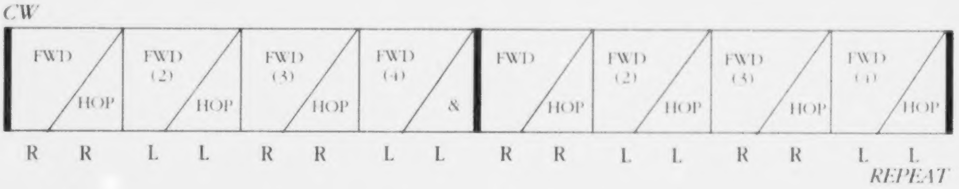
**5-8** Slide back to place 3 times and stamp on beat 4

**9-24** Slide across the set and back, 8 slides each way; males (L hand partner) pass back to back going over; females (R hand partner) pass back to back returning to place

**25-48** Side couples repeat Part II

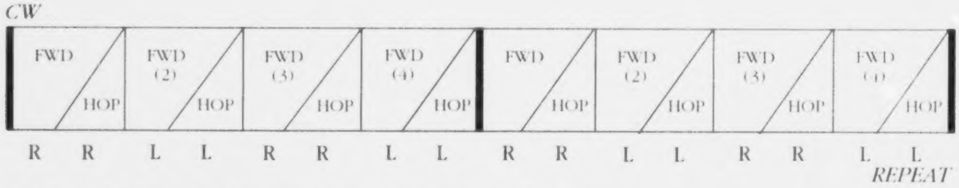
**NOTE** Males and females use opposite footwork in Part II.

**PART IB SKIP**


CW
FWD
HOP
FWD (2)
HOP
FWD (3)
HOP
FWD (4)
&
FWD
HOP
FWD (2)
HOP
FWD (3)
HOP
FWD (4)
HOP
R R L L R R L L R R L L R R L L
REPEAT

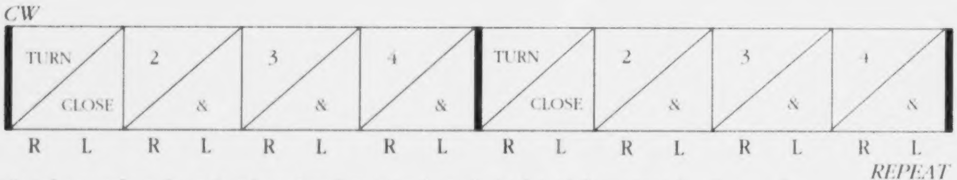
**Beat 1-16** Females join hands and skip 16 times *once* around clockwise

**PART IC SKIP**


CW
FWD
HOP
FWD (2)
HOP
FWD (3)
HOP
FWD (4)
HOP
FWD
HOP
FWD (2)
HOP
FWD (3)
HOP
FWD (4)
HOP
R R L L R R L L R R L L R R L L
REPEAT

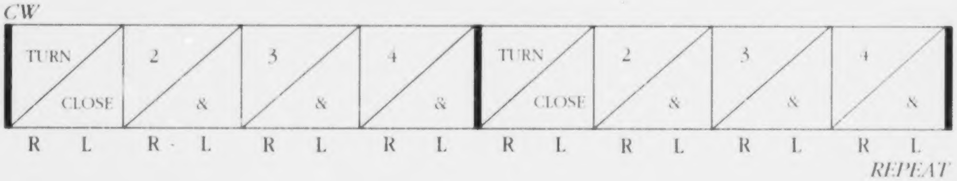
**Beat 1-16** Males join hands and skip 16 times *twice* around clockwise

**PART ID BASKET**


CW
TURN
CLOSE
2
&
3
&
4
&
TURN
CLOSE
2
&
3
&
4
&
R L R L R L R L R L R L R L R L
REPEAT

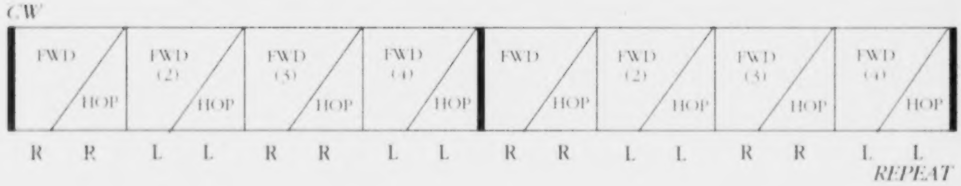
**Beat 1-16** Head couples do a basket (males join hands behind females' backs and females join hands behind males' shoulders); use a buzz turn step

**PART IE BASKET**


CW
TURN
CLOSE
2
&
3
&
4
&
TURN
CLOSE
2
&
3
&
4
&
R L R L R L R L R L R L R L R L
REPEAT

**Beat 1-16** Side couples basket

**PART IA**
**SKIP**


CW
FWD
HOP
FWD (2)
HOP
FWD (3)
HOP
FWD (4)
HOP
FWD
HOP
FWD (2)
HOP
FWD (3)
HOP
FWD (4)
HOP
R R L L R R L L R R L L R R L L
REPEAT

**Beat 1–16** Repeat Part I (16 skips) and end dance on last note

**FORM OF THE DANCE** Intro, Part IA, II, IB, II, IC, II, ID, II, IE, II, IA

**LEAD-UP ACTIVITIES** Practice SLIDE with a partner one way and then the other way. Practice SKIP. Practice the BUZZ TURN in basket formation.

**TEACHING SUGGESTIONS** Divide the students into sets of 2 couples (sides and heads) and have each group practice the parts of the dance that are executed with 4 people. Form square sets and practice Part II, then practice each of the other parts. Do the entire dance and then add the music.

**CHAIR DANCING** May be adapted for wheelchairs.

# Sham Hareh Golan

(shahm hah-RAY go-LAHN)
See the Mountains of Golan
Israel

**RECORDING** *Rhythmically Moving 9*

**INTRODUCTION** 4 macrobeats

**FORMATION** Line facing counterclockwise, hands joined

**PART I**

*CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD<br>FWD (2) | FWD (3)<br>FWD (4) | FWD<br>BWD (CAMEL) | FWD (ROLL) | TOUCH | TOUCH | BWD<br>CLOSE | FWD |
| R L | R L | R L | R | (L) | (L) | L R | L |

*REPEAT*

**Beat 1-2** Step R, L, R, L foot forward counterclockwise

**3-4** Camel roll backward; step forward on R foot, raise up on R foot and begin to roll backward onto L foot; bend both knees and come forward on R foot again (during the roll the hips make a backward circle)

**5-6** Touch L foot forward twice (heel male or toe female may be touched)

**7** Step L foot backward

**&** Step R foot next to L foot

**8** Step L foot forward counterclockwise

**9-16** Repeat Part I, beats 1–8 and turn to face center

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| CROSS | TOUCH | CROSS | TOUCH | CROSS | TOUCH<br>IN | OUT<br>OUT (2) | OUT (3)<br>OUT (4) |
| R | (L) | L | (R) | R | (L) L | R L | R L |

*REPEAT*

**Beat 1** Step R foot crossing in front of L foot (bend both knees)

**2** Touch L foot sideward (straighten legs)

**3** Step L foot crossing in front of R foot (bend both knees)

**4** Touch R foot sideward (straighten legs)

**5** Repeat beat 1

**6** Touch L foot sideward

**&** Step L foot toward center bending knee

**7-8** Step R, L, R, L foot out with small steps

**9-16** Repeat Part II, beats 1–8

**LEAD-UP ACTIVITIES** Practice or learn the CAMEL ROLL (individual tempo). Practice BACKWARD/CLOSE, FORWARD (individual tempo). Practice CROSS, TOUCH (individual tempo).

**TEACHING SUGGESTIONS** Practice TOUCH, TOUCH; BACKWARD/CLOSE, FORWARD beginning L foot (individual tempo then SAY & DO); precede with the CAMEL ROLL and then with the 4 FORWARD steps. SAY & DO Part I. Practice CROSS, TOUCH, CROSS, TOUCH (individual tempo then SAY & DO) and add on CROSS, TOUCH/IN; OUT/2, 3/4. SAY & DO Part II. Practice the transitions between the parts. SAY & DO the entire dance and then add the music.

**CHAIR DANCING**

**PART I** Do steps in place and simulate CAMEL ROLL with upper body.

**PART II** Do as described.

# Tanko Bushi

(tahn-koh BOO-shee)
Coal Miners' Dance
Japan

**RECORDING** *Rhythmically Moving 9*

**INTRODUCTION** 9 macrobeats

**FORMATION** Individual dance often done in an open circle

**PART I** *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| TOUCH (DIG) | STEP | TOUCH (DIG) | STEP | TOE (FWD)<br>STEP | TOUCH (FWD) | TOE (BWD)<br>STEP | TOUCH (BWD) |
| (R) | R | (L) | L | (R) R | (L) | (L) L | (R) |

| | | | | | |
|---|---|---|---|---|---|
| FWD | FWD | CROSS<br>BACK | TOG (CLAP) | CLAP | CLAP |
| R | L | R L | B | | |

*REPEAT PART I (8 CLAPS)*

**Beat 1** Weight on L foot, lift R foot in front of L foot (pointed diagonally right); thrust R foot to floor in digging motion (hands apart as if holding a shovel—R hand low)

**2** Repeat beat 1 and step on R foot

**3-4** Repeat beats 1–2 with weight on R (dig left and step L foot); switch hands on imaginary shovel

**5** Touch R toe forward (bring both hands over R shoulder—throwing bag of coal over shoulder)

**&** Lower R heel transferring weight to R foot

**6** Touch L foot forward (bring hands over L shoulder)

**7** Touch L toe backward (bring L arm in back of body with it bent and R arm up to forehead—shielding eyes)

**&** Lower L heel to floor transferring weight to L foot

**8** Touch R foot backward (switch arms in beat 7)

**9** Step R foot forward (push both arms forward—pushing coal car)

**10** Step L foot forward (push again)

**11** Step R foot crossing in front of L foot (bring arms down and out—defining Mt. Fuji)

**&** Step L foot crossing in back of R foot

**12** Step R foot next to L foot (weight on both feet); clap hands in front

**13-14** Clap hands 2 more times

*Repeat dance and add 5 more claps (8 claps)*

**LEAD-UP ACTIVITIES** Practice the different arm motions (individual tempo). Practice the 2-beat foot patterns (individual tempo).

**TEACHING SUGGESTIONS** First teach only the foot pattern with SAY & DO beginning with the TOE/STEP, TOUCH; TOE/STEP, TOUCH in a forward and backward direction. Precede the above with DIG, STEP, DIG, STEP and SAY & DO beats 1–8; add on the FORWARD, FORWARD, CROSS/BACK, TOGETHER. SAY & DO the entire dance (feet only) and then add the music. The second time the dance is presented, review the foot movements first, then the arm movements. Demonstrate the arm movements with very few directions then DO the arm sequence while SAYING the foot patterns (be certain to stand still). When this has been mastered, combine the two. Do the entire dance with the arm motions to the music.

**CHAIR DANCING** Do the arm motions only or add the feet in place.

# Tant' Hessie

(tahnt hess-SEE-yah)
Aunt Hester
**South Africa**

**RECORDING** *Rhythmically Moving 7*

**INTRODUCTION** 8 macrobeats

**FORMATION** Double circle, partners facing each other

**ALTERNATE FORMATION** Circle, no partners

**PART I**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| TWD | TWD | TWD | TOUCH (NOD) | AWAY | AWAY | AWAY | TOUCH |
| R | L | R | (L) | L | R | L | (R) |
| | | | | | | | *REPEAT* |

**Beat 1-3** Step R, L, R foot toward each other until R shoulders adjacent
**4** Touch L foot next to R foot and nod to partner
**5-8** Step L, R, L foot back to place and touch R foot next to L foot
**9-16** Repeat beats 1–8 with L shoulders adjacent

**NOTE** The walking steps may be changed to STEP-BENDS or simplified to 4 WALKS without the TOUCH.

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| AROUND (DO-SI-DO) | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| R | L | R | L | R | L | R | L |
| | | | | | | | *REPEAT* |

**Beat 1-8** Do-si-do 8 step-bends with your partner, passing R shoulders first
**9-16** Do-si-do 8 step-bends, passing L shoulders first

**PART IB** CW

| TURN<br>CLOSE | 2<br>& | 3<br>& | 4<br>& | TURN<br>CLOSE | 2<br>& | 3<br>& | 4<br>& |
|---|---|---|---|---|---|---|---|
| R L | R L | R L | R L | R L | R L | R L | R L |

| TURN<br>CLOSE | 2<br>& | 3<br>& | 4<br>& | FWD<br>(CHANGE) | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) |
|---|---|---|---|---|---|---|---|
| R L | R L | R L | R L | R | L | R | L |

**Beat 1-12** Buzz turn with 12 buzz steps (using shoulder-waist position—double arm-hold, if two females)

**13-16** Step R, L, R, L foot forward to new partner. Outside partner moves clockwise, inside partner, counterclockwise

**TO SIMPLIFY** Use an elbow turn with 12 walking steps in place of buzz steps

**CIRCLE DANCE**

**PART I** WALK forward counterclockwise right, ending with a TOUCH then backward clockwise

**PART II** WALK IN 8 steps and OUT 8 steps

**PART III** WALK in own circle 8 steps right and 8 steps left

**LEAD-UP ACTIVITIES** Practice DO-SI-DO with a partner (partner beat). Practice a slow BUZZ TURN with a partner (partner beat).

**TEACHING SUGGESTIONS** Practice Part IA with a partner (SAY & DO). Practice Part II with a partner (SAY & DO). Practice Part IB with a partner and practice the transition to a new partner. SAY & DO the entire dance and then add the music. Use the circle formation with no partners for young children or very inexperienced dancers.

**CHAIR DANCING** May be adapted for wheelchairs.

# Toi Nergis (also Hoy Nergiz)

(toy nehr-GEEZ)
Dear Narcissus
Armenia

**RECORDING** *Rhythmically Moving 4*

**INTRODUCTION** 8 microbeats

**FORMATION** Broken circle, males outside; males—shoulder hold; females—"W" position with little fingers joined

**PART I** *CCW (Males)*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD | SIDE | LIFT | SIDE | TOUCH | STAMP<br>STAMP | STAMP |
| R | L | R | (L) | L | (R) | (R) (R) | (R) |

**Beat 1** Step R foot forward counterclockwise
**2** Step L foot forward counterclockwise and turn to face center
**3** Step R foot sideward right
**4** Lift L foot in front of R leg
**5** Step L foot sideward left
**6** Touch R foot in
**7-8** Stamp R foot next to L foot 3 times (beats 7 & 8)

*CCW (Females)*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | CLOSE | SIDE | TOUCH | SIDE | TOUCH | STAMP<br>STAMP | STAMP |
| R | L | R | (L) | L | (R) | (R) (R) | (R) |

**Beat 1** Step R foot sideward right (hands move to right)
**2** Step L foot next to R foot (hands move to left)
**3** Step R foot sideward right (hands move to right)
**4** Touch L foot next to R foot (hands move to left)

**5** Step L foot sideward left (hands move to right)

**6-8** Same as males above (hands move to left on beat 6 and arms move down/up 3 times on stamps)

**LEAD-UP ACTIVITIES** Practice STAMP/STAMP, STAMP while standing on one foot (individual tempo). Practice SIDE, TOUCH (individual tempo).

**TEACHING SUGGESTIONS** Either teach one part and then the other to everyone, or separate the males and females and teach each group its own part. Males—practice FORWARD, FORWARD, SIDE, LIFT with SAY & DO and add on SIDE, TOUCH and then STAMP/STAMP, STAMP. SAY & DO the entire sequence. Females—practice SIDE, CLOSE, SIDE, TOUCH with group SAY & DO and then add on SIDE, TOUCH and then STAMP/STAMP, STAMP. Females—SAY the foot pattern while doing the arm sequence for the entire arm sequence but do not move the feet. Do the entire sequence and add the music.

**CHAIR DANCING** Step in place for moving steps.

# Ve David

(veh dah-VEED)
King David
Israel

**RECORDING** *Rhythmically Moving 3*

**INTRODUCTION** 8 microbeats

**FORMATION** Partners in a double circle facing counterclockwise, inside hands joined

**PART I**

CCW

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) | SINGLE | CIRCLE | (3) | (4) |
| R | L | R | L | R | L | R | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | IN<br>(2) | IN<br>(3) | IN<br>(4) | OUT | OUT<br>(2) | OUT<br>(3) | OUT<br>(4) |
| R | L | R | L | R | L | R | L |

3X

CW

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| TURN<br>CLOSE | 2<br>& | 3<br>& | 4<br>& | TURN<br>CLOSE | 2<br>& | 3<br>& | 4<br>& |
| R L | R L | R L | R L | R L | R L | R L | R L |

**Beat 1-4** Step R, L, R, L foot forward counterclockwise

**5-8** Step R, L, R, L foot forming a single circle (right-hand partner steps in, while left-hand partner steps out)

**9-12** Step R, L, R, L foot in (hands are joined and arms are raised)

**13-16** Step R, L, R, L foot out (arms are lowered)

**17-20** Females (partner on right) step R, L, R, L foot in while males clap on the beat 4 times

**21-24** Females step R, L, R, L foot out; males continue 4 claps

**25-28** Males step R, L, R, L foot in; (clapping continues), turn right to face out

**29-32** Males step R, L, R, L foot out to new partner (next partner in counterclockwise direction)

**33-40** Israeli turn with new partner (8 buzz steps)

**TO SIMPLIFY** Substitute 8 walking steps around for beats 33–40.

**NOTE** No R foot or L foot needs to be specified. Refer to outside and inside (or R and L) person in groups without equal numbers of males and females.

**LEAD-UP ACTIVITIES** Practice walking IN 4 steps, OUT 4 steps (individual tempo). Practice walking with a partner (partner beat). Practice walking to the music, changing direction after each 4 steps. Practice a GALLOP with the R foot leading (individual tempo). Practice a GALLOP turning right in a fairly large circle then narrow the circle—be certain students are leading with the R foot (individual tempo).

**TEACHING SUGGESTIONS** Practice walking with a partner to the music. Practice the first 16 beats of the dance with group SAY & DO. Add on the next 8 beats for the outside partner then the 8 beats for the inside partner. (Be certain to identify the person to whom the inside partner will be walking before adding on those 8 beats.) Practice the final 8 beats using a WALK and an R elbow hold. (Change to the BUZZ TURN when the students can be successful.) SAY & DO the entire dance and then add the music.

**CHAIR DANCING**

**Beat 1-16** Move feet away from and back to the chair
**17-24** Clap hands
**25-32** Pat thighs
**33-40** Pat thighs and clap hands in an alternating pattern

**NOTE** May be adapted for wheelchairs.

# Zemer Atik

(ZEH-mare ah-TEEK)
Ancient Song
**Israel (Chassidic)**

**RECORDING** *Rhythmically Moving 4*

**INTRODUCTION** 16 microbeats

**FORMATION** Broken circle facing counterclockwise, L hand at shoulder, R arm straight, hands joined

**PART I**

*CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD (3) | FWD | FWD | FWD | FWD (3) | FWD | FWD |
| FWD (2) | FWD (4) | CLAP | CLAP | FWD (2) | FWD (4) | CLAP | CLAP |
| R L | R L | R | L | R L | R L | R | L |

*REPEAT*

**Beat 1-2** Step R, L, R, L foot forward counterclockwise and release handhold
**3** Step R foot forward then clap over R shoulder
**4** Step L foot forward then clap over L shoulder
**5-16** Repeat Part I, beats 1–4, three more times

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | IN | OUT | OUT (3) | IN | IN | OUT | OUT (3) |
| SNAP | SNAP | OUT (2) | OUT (4) | SNAP | SNAP | OUT (2) | OUT (4) |
| R | L | R L | R L | R | L | R L | R L |

*REPEAT*

**Beat 1** Step R foot in, sway arms overhead to right (snap fingers after the step)
**2** Step L foot in, sway arms left (snap fingers after the step)
**3-4** Step R, L, R, L foot out while lowering the arms slowly in front of body
**5-16** Repeat Part II, beats 1–4, three more times

**NOTE** This is the circle version of *Zemer Atik*; there is also a couple dance. No R foot or L foot needs to be specified.

**LEAD-UP ACTIVITIES** WALK, combining 4 quick steps with 2 slow steps: FORWARD, 2, 3, 4; FORWARD, REST, FORWARD, REST (individual tempo). Repeat the above with 2 slow steps IN and 4 quick steps OUT (individual tempo). Practice STEP, CLAP several times and STEP, SNAP several times.

**TEACHING SUGGESTIONS** Practice Part I without adding a CLAP—FORWARD, 2, 3, 4; FORWARD, REST, FORWARD, REST (SAY & DO). Practice Part II without the SNAPS (SAY & DO). Practice the transitions between the parts. Do the dance with the music and add on the CLAPS and SNAPS if the group is not having any difficulty—otherwise add on during the review of the dance.

### CHAIR DANCING

**PART I** STEP in place then lean right, CLAP, lean left, CLAP.

**PART II** STEP away from the chair and toward the chair.

# Level III

**Recurring 4-beat movements (the repeat of the 4 beats begins on the same foot).**

Examples:

| | | | |
|---|---|---|---|
| IN | KICK | OUT | TOUCH |

| | | | |
|---|---|---|---|
| SIDE | LIFT | SIDE | STAMP |

# Good Old Days

### United States

**RECORDING** *Rhythmically Moving 6*

**INTRODUCTION** 8 microbeats

**FORMATION** Partners in double circle facing counterclockwise, inside hands joined. Directions given for person on left, opposite footwork for right-hand person.

**PART I**

*CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| HEEL / STEP | HEEL / STEP | APART (HEELS) / TOG (HEELS) | APART (HEELS) / TOG (HEELS) | FWD | FWD (2) | FWD (3) | FWD (4) |
| (L)* L | (R) R | B B | B B | L | R | L | R |
| | | | | | | | *REPEAT* |

**Beat 1** Extend L heel forward keeping weight on R foot

**&** Step L foot next to R foot

**2** Extend R heel forward keeping weight on L foot

**&** Step R foot next to L foot

**3** Weight on both feet—turn heels out

**&** Turn heels in (feet are straight)

**4 &** Repeat beats 3 &

**5** Step L foot forward counterclockwise

**6–8** Step R, L, R foot forward counterclockwise

**9–16** Repeat Part I, beats 1–8

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | KICK | BWD | TOUCH | FWD | KICK | BWD | TOUCH |
| L | (R) | R | (L) | L | (R) | R | (L) |

| HEEL | STEP | HEEL | STEP | APART (HEELS) | TOG (HEELS) | APART (HEELS) | TOG (HEELS) | TURN (CHANGE) | TURN (2) | TURN (3) | TURN (4) |
|---|---|---|---|---|---|---|---|---|---|---|---|
| (L) | L | (R) | R | B | B | B | B | L | R | L | R |

**Beat 17** Step L foot forward counterclockwise

**18** Kick R foot forward counterclockwise

**19** Step R foot backward

**20** Touch L foot backward

**21-24** Repeat beats 17–20

**25-28** Repeat Part I, beats 1–4

**29-32** Step L, R, L, R foot turning ½ circle to the left and return to new partner; right-hand partner step R, L, R, L foot forward to meet new partner

**CIRCLE DANCE** Dance left-hand person's part; specifying R foot or L foot is not necessary.

**LEAD-UP ACTIVITIES** Practice HEEL/STEP (individual tempo). Practice turning heels APART/TOGETHER in a steady tempo (individual tempo). Practice STEP, KICK, STEP, TOUCH (individual tempo).

**TEACHING SUGGESTIONS** Teach the dance without reference to R or L foot, using a circle formation. Practice HEEL/STEP, HEEL/STEP, APART/TOGETHER, APART/TOGETHER (SAY & DO). Add on FORWARD, 2, 3, 4 taking a full beat as contrasted with the divided beat in the preceding section. SAY & DO Part I, beats 1–16. Practice beats 17–20 (FORWARD, KICK, BACKWARD, TOUCH) in the same tempo as the walking steps (SAY & DO). Practice the transition from FORWARD, 2, 3, 4 to the FORWARD, KICK, BACKWARD, TOUCH. SAY & DO the transition from the STEP, TOUCH to the HEEL/STEP, HEEL/STEP. SAY & DO the TURN, 2, 3, 4 and go back to the beginning HEEL/STEP, HEEL/STEP. SAY & DO the circle version, then add the music. Add the partner dance when the dance has been reviewed.

**CHAIR DANCING** Do as described; substitute steps in place for WALK.

**Footwork for person left. Person on right uses opposite footwork.*

# Popcorn*

## United States

**RECORDING** *Rhythmically Moving 7*

**INTRODUCTION** 24 microbeats

**FORMATION** Individual

**PART I**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| HEEL | STEP | HEEL | STEP | KICK | STEP | KICK | STEP |
| (R) | R | (L) | L | (R) | R | (L) | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | BOUNCE | SIDE | BOUNCE | RUN | RUN (2) | RUN (3) | RUN (4) |
| R | (R) | L | (L) | R | L | R | L |

*REPEAT PART I*

**Beat 1** Extend R heel
**2** Step R foot next to L foot
**3** Extend L heel
**4** Step L foot next to R foot
**5** Kick R foot
**6** Step R foot next to L foot
**7** Kick L foot
**8** Step L foot next to R foot
**9–10** Step R foot sideward right and bounce
**11–12** Step L foot sideward left and bounce
**13–16** Run R, L, R, L foot in place
**17–32** Repeat Part I, beats 1–16

**TO SIMPLIFY** Change beats 13–16 to repeat beats 9–12.

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| UP | STEP | UP | STEP | DOWN (KNEES) | | UP (KNEES) | |
| (R) | R | (L) | L | B | | B | |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | BOUNCE | OUT | BOUNCE | IN | BOUNCE | OUT | BOUNCE |
| R | (R) | L | (L) | R | (R) | L | (L) |

*REPEAT PART II*

**Beat 1** Raise R knee

**2** Step R foot in place

**3** Raise L knee

**4** Step L foot in place

**5–8** Circle knees in bent knee position or substitute down, up

**9–10** Step R foot in, then bounce

**11–12** Step L foot out, then bounce

**13–14** Step R foot in, then bounce

**15–16** Step L foot out, then bounce

**17–32** Repeat Part II, beats 1–16

**NOTE** Repeat entire dance 3 more times, then do Part I the fourth time and add the ending.

**ENDING**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| UP | STEP | UP | STEP | DOWN (KNEES) | | UP (KNEES) | |
| (R) | R | (L) | L | B | | B | |

*REPEAT*

| | | | | |
|---|---|---|---|---|
| IN | OUT | SIDE | TOG | DOWN<br>UP (POP) |
| R | L | R | B | B |

**Beat 1–16** Do Part II, beats 1–8, two times

**17** Step R foot in

**18** Step L foot out

**19** Step R foot sideward right

**20** Step L foot next to R foot

**21** Circle knees for final "pop"

**NOTE** May be danced as a partner dance. On the IN and OUT come toward one another with R then L shoulders adjacent.

**TO SIMPLIFY** Do only one section, or do only 2 motions per section rather than 4. No R foot or L foot needs to be specified.

**LEAD-UP ACTIVITIES** Practice the following 2-beat sequences (individual tempo): HEEL, STEP; KICK, STEP; UP, STEP; SIDE, BOUNCE; IN, BOUNCE; OUT, BOUNCE.

**TEACHING SUGGESTIONS** Practice HEEL, STEP, HEEL, STEP; KICK, STEP, KICK, STEP (individual tempo, then SAY & DO); add on SIDE, BOUNCE, SIDE, BOUNCE; RUN, 2, 3, 4. Practice Part I with group SAY & DO. Practice Part II UP, STEP, UP, STEP; DOWN, REST, UP, REST (individual tempo, then SAY & DO); add on IN, BOUNCE, OUT, BOUNCE; IN, BOUNCE, OUT, BOUNCE. Practice Part II with group SAY & DO. SAY & DO the entire dance and then add the music.

**CHAIR DANCING**

**PART I** Substitute step in place for RUN.

**Choreographed by Phyllis S. Weikart.*

# Twelfth Street Rag

## United States

**RECORDING** *Rhythmically Moving 5*

**INTRODUCTION** 8 microbeats

**FORMATION** Free formation or circle or lines

**PART I**

*CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) | TOUCH | TOUCH | BACK<br>OUT | CROSS |
| L | R | L | R | (L) | (L) | L R | L |

*REPEAT OPP FTWK*

**Beat 1** Step L foot forward counterclockwise

**2** Step R foot forward counterclockwise

**3-4** Repeat beats 1–2

**5** Touch L foot forward

**6** Touch L foot sideward in

**7** Step L foot crossing in back of R foot

**&** Step R foot sideward right (out)

**8** Step L foot crossing in front of R foot

**9-16** Repeat Part I, beats 1–8, with opposite footwork, using back/in, cross for beats 15–16

**PART I (SIMPLIFIED)**

*CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) | TOUCH | TOUCH | STEP<br>STEP | STEP |
| L | R | L | R | (L) | (L) | L R | L |

*REPEAT OPP FTWK*

**Beat 7-8** Step L, R, L foot in place

**PART IB**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| CROSS<br>OUT | CROSS<br>OUT | CROSS<br>OUT | CROSS | CROSS<br>IN | CROSS<br>IN | CROSS<br>IN | CROSS |
| L R | L R | L R | L | R L | R L | R L | R |

**Beat 17 &** Cross L foot in front of R foot, then step sideward right with R foot

**18-19** Repeat beat 17 &, two more times

**20** Repeat the cross of beat 17

**21-24** Repeat beats 17–20 with opposite footwork and cross toward the center

**PART IB (SIMPLIFIED)**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| OUT | OUT | OUT | TURN | IN | IN<br>(2) | IN<br>(3) | IN<br>(4) |
| L | R | L | R | L | R | L | R |

**Beat 17-20** Step L, R, L, R foot moving out of the circle turning to face in on beat 20

**21-24** Step L, R, L, R foot moving toward the center of the circle

**PART III**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | KICK | OUT | TOUCH | IN | KICK | OUT | TOUCH |
| L | (R) | R | (L) | L | (R) | R | (L) |

**Beat 25** Step L foot in

**26** Kick R foot in

**27** Step R foot out

**28** Touch L toe out

CHARLESTON

**29-32** Repeat Part III, beats 25–28

**BRIDGE**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| JUMP<br>(IN) | CLAP | JUMP<br>(OUT) | CLAP | TURN | TURN<br>(2) | TURN<br>(3) | TURN<br>(4) |
| B | | B | | L | R | L | R |

**Beat 1-2** Jump in and clap beat 2

**3-4** Jump out and clap beat 4

**5-8** Step L, R, L, R foot turning 360° in place (body turns counterclockwise)

**NOTE** The Bridge is executed after each second repetition of the dance.

**TO SIMPLIFY** No R foot or L foot needs to be specified.

**LEAD-UP ACTIVITIES** Practice TOUCH, TOUCH, STEP/STEP, STEP (individual tempo). Practice walking OUT 4 steps and IN 4 steps. Practice IN, KICK, OUT, TOUCH (individual tempo).

**TEACHING SUGGESTIONS** Practice TOUCH, TOUCH, STEP/STEP, STEP with group SAY & DO. Precede with FORWARD, 2, 3, 4 and SAY & DO Part I. Practice OUT, OUT, OUT,'TURN; IN, 2, 3, 4 with group SAY & DO and link to Part I. Practice IN, KICK, OUT, TOUCH with group SAY & DO and add on to Part II. SAY & DO the entire dance and then add the music. After two repetitions add on the Bridge.

## CHAIR DANCING

### PART I

| | |
|---|---|
| **Beat 1-16** | Do the WALKS in place. |
| **Beat 17-24** | Move feet away from and toward the chair. |
| **Beat 25-32** | Do as described. |

**BRIDGE** Do the JUMPS and substitute steps in place for the TURN.

# Level III

**Alternating 4-beat movements (the repeat of the 4 beats begins on the opposite foot).**

Examples:

| | | | |
|---|---|---|---|
| SIDE | CLOSE | SIDE | TOUCH |

| | | | |
|---|---|---|---|
| SIDE | BACK | SIDE | STAMP |

# Alunelul

(ah-loo-NEH-loo)
The Little Hazelnut or Hazel Tree
**Romania**

**RECORDING** *Rhythmically Moving 6*

**INTRODUCTION** 8 microbeats

**FORMATION** Circle, "T" position (shoulder hold)

**PART I**

| *CCW* | | | | *CW* | | | |
|---|---|---|---|---|---|---|---|
| SIDE / BACK | SIDE / BACK | SIDE / STAMP | STAMP | SIDE / BACK | SIDE / BACK | SIDE / STAMP | STAMP |
| R L | R L | R (L) | (L) | L R | L R | L (R) | (R) |
| | | | | | | | *REPEAT* |

**Beat 1** Step R foot slightly sideward right (weight on ball of foot)
**&** Step L foot crossing in back of R foot
**2 &** Repeat beat 1 &
**3** Step R foot slightly sideward right
**&** Stamp L heel next to R foot
**4** Stamp L heel next to R foot
**5-8** Repeat beats 1–4, moving sideward left
**9-16** Repeat Part I, beats 1–8, moving right then left

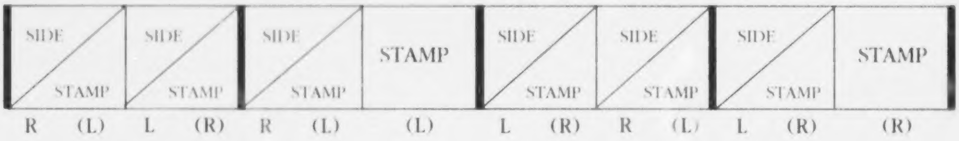
**NOTE** Knee of supporting leg is bent slightly while other foot stamps.

**PART II**

| *CCW* | | *CW* | | *CCW* | | *CW* | |
|---|---|---|---|---|---|---|---|
| SIDE / BACK | SIDE / STAMP | SIDE / BACK | SIDE / STAMP | SIDE / BACK | SIDE / STAMP | SIDE / BACK | SIDE / STAMP |
| R L | R (L) | L R | L (R) | R L | R (L) | L R | L (R) |

| | |
|---|---|
| **Beat 1** | Step R foot slightly sideward right (ball of foot) |
| **&** | Step L foot in back of R foot |
| **2** | Step on R foot sideward right |
| **&** | Stamp L heel |
| **3-4** | Repeat beats 1–2 sideward left |
| **5-8** | Repeat Part II, beats 1–4 |

**PART III**



| | |
|---|---|
| **Beat 9** | Step R foot slightly sideward right (ball of foot) |
| **&** | Stamp L heel next to R foot |
| **10** | Step L foot slightly sideward left |
| **&** | Stamp R heel next to L foot |
| **11** | Step R foot slightly sideward right |
| **&** | Stamp L heel next to R foot |
| **12** | Stamp L heel next to R foot |
| **13-16** | Repeat Part II, beats 9–12, beginning L foot |

**LEAD-UP ACTIVITIES** Practice moving SIDE/BACK first one way and then the other—slowly at first, then faster (individual tempo). Practice SIDE/BACK, SIDE/REST each direction (individual tempo). Practice STAMPS without changing weight to the stamping foot (individual tempo).

**TEACHING SUGGESTIONS** Practice SIDE/STAMP with each foot (SAY & DO). Practice SIDE/STAMP, STAMP/REST with each foot (SAY & DO). Practice SIDE/BACK, SIDE/STAMP with each foot (SAY & DO). SAY & DO each part of the dance, including the transitions from one part to the other.

**CHAIR DANCING** Place the feet one in front of the other for the SIDE/BACK or substitute SIDE/CLOSE.

# Bossa Nova

### United States (Latin Melody)

**RECORDING** *Rhythmically Moving 7*

**INTRODUCTION** 5 macrobeats plus pickup

**FORMATION** Double circle, partners facing each other (directions given for person on inside, outside person uses opposite footwork)

**PART I**

| CCW | | CW | | CCW | | CW | |
|---|---|---|---|---|---|---|---|
| SIDE<br>CLOSE | SIDE<br>TOUCH | SIDE<br>CLOSE | SIDE<br>TOUCH | SIDE<br>CLOSE | SIDE<br>TOUCH | SIDE<br>CLOSE | SIDE<br>TOUCH |
| L* R | L (R) | R L | R (L) | L R | L (R) | R L | R (L) |

**Beat 1** Step L foot sideward left
**&** Step R foot next to L foot
**2** Step L foot sideward left
**&** Touch R foot next to L foot
**3-4** Repeat beats 1–2 sideward right beginning R foot
**5-6** Repeat beats 1–2
**7-8** Repeat beats 3–4 and turn to face clockwise (partner is now facing counterclockwise)

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| OUT<br>CLOSE | OUT<br>TOUCH | IN<br>CLOSE | IN<br>TOUCH | OUT<br>CLOSE | OUT<br>TOUCH | IN<br>CLOSE | IN<br>TOUCH |
| L R | L (R) | R L | R (L) | L R | L (R) | R L | R (L) |

**Beat 9-10** Repeat Part I, beats 1–2, sideward away from center of circle beginning L foot (out)
**11-12** Repeat Part I, beats 1–2, sideward toward center of circle beginning R foot (in)
**13-16** Repeat beats 9–12

*CW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | KICK | BWD | TOUCH | FWD | KICK | BWD | TOUCH |
| L | (R) | R | (L) | L | (R) | R | (L) |

**Beat 17** Step L foot forward

**18** Kick R foot forward

**19** Step R foot backward

**20** Touch L foot backward

**21–24** Repeat Part II, beats 1–4

CHARLESTON

*CW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| CROSS | TOUCH | CROSS | TOUCH | CROSS | TOUCH | FWD<br>FWD | FWD<br>PIVOT |
| L | (R) | R | (L) | L | (R) | R L | R (R) |

**Beat 25** Step L foot crossing in front of R foot (in)

**26** Touch R foot sideward right (in)

**27–28** Step R foot crossing in front of L foot and touch L foot sideward left (out)

**29–30** Repeat beats 25–26

**31–32** Step R, L, R foot forward clockwise (partner moves forward counterclockwise)

**&** Pivot to face new partner (keep weight on R foot)

**LEAD-UP ACTIVITIES** Practice SIDE/CLOSE, SIDE/TOUCH both directions (individual tempo). Practice the CHARLESTON (STEP, KICK, STEP, TOUCH) (individual tempo). WALK, crossing the feet in front with each step (individual tempo). Practice a pattern of CROSS, TOUCH, crossing the foot in front and touching to the side (individual tempo).

**TEACHING SUGGESTIONS** Use a circle formation and practice 4 SIDE/CLOSE, SIDE/TOUCH steps (OUT and IN) followed by 2 slow CHARLESTON steps in which each beat takes twice the amount of time to execute as the beats in the SIDE/CLOSE, SIDE/TOUCH. Alternate starting foot during the practice (SAY & DO). In a circle, practice 2 CHARLESTON steps and continue with CROSS, TOUCH steps. Alternate starting foot during the practice (SAY & DO). Using partner formation practice Part I beats 1–16, adding the ½ TURN (partner beat). Add on the next 16 beats and put the dance together (SAY & DO). Practice transition from the end of the dance to the beginning. Be sure students understand that each part begins with the same foot.

**CHAIR DANCING** Omit the TURNS and step in place.

*Footwork for inside person. Outside person uses opposite footwork.

# Instant Success*

United States

**RECORDING** "Sunflower Slow Drag," *Rhythmically Moving 9*

**INTRODUCTION** 8 macrobeats

**FORMATION** Circle, no hands held

**PART I** *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) | FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) |
| R | L | R | L | R | L | R | L |
| | | | | | | *4X CCW* | *4X CW* |

**Beat 1–32** Walk 32 steps forward counterclockwise

**33–64** Walk 32 steps forward clockwise

**PART II** *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | CLOSE | SIDE | CLOSE | SIDE | CLOSE | SIDE | CLOSE |
| R | L | R | L | R | L | R | L |
| | | | | | *4X CCW* | *4X CW* | *OPP. FTWK.* |

**Beat 1** Step R foot sideward right

**2** Step L foot next to R foot

**3–32** Repeat beats 1–2, fifteen more times; touch on beat 32 with L foot

**33–64** Repeat Part II, beats 1–32, moving sideward left, beginning L foot; touch on beat 64 with R foot

**PART III**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| HEEL | STEP | HEEL | STEP | HEEL | STEP | HEEL | STEP |
| (R) | R | (L) | L | (R) | R | (L) | L |

4X

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| TOE | STEP | TOE | STEP | TOE | STEP | TOE | STEP |
| (R) | R | (L) | L | (R) | R | (L) | L |

4X

**Beat 1** Extend R heel diagonally right

**2** Step R foot next to L foot

**3** Extend L heel diagonally left

**4** Step L foot next to R foot

**5-32** Repeat Part III, beats 1–4, seven more times

**33** Extend R toe behind

**34** Step R foot next to L foot

**35** Extend L toe behind

**36** Step L foot next to R foot

**37-64** Repeat Part III, beats 33–36, seven more times

**PART IV**

| *CCW* | | | | *CW* | | | |
|---|---|---|---|---|---|---|---|
| SIDE | CLOSE | SIDE | TOUCH | SIDE | CLOSE | SIDE | TOUCH |
| R | L | R | (L) | L | R | L | (R) |

5X

**Beat 1** Step R foot sideward right

**2** Step L foot next to R foot

**3** Step R foot sideward right

**4** Touch L foot next to R foot

**5-8** Repeat beats 1–4 sideward left, beginning L foot

**9-40** Repeat Part IV, beats 1–8, four more times

**PART V**

*CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | BACK | SIDE | BACK | SIDE | BACK | SIDE | BACK |
| R | L | R | L | R | L | R | L |
| | | | | | *4X CCW* | *4X CW* | *OPP. FTWK.* |

**Beat 1** Step R foot sideward right

**2** Step L foot crossing in back of R foot

**3-32** Repeat beats 1–2 fifteen more times; touch L foot on beat 32

**33-64** Repeat Part V, beats 1–32, sideward left, beginning L foot; touch R foot beat 64

**PART VI**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | KICK | OUT | TOUCH | IN | KICK | OUT | TOUCH |
| R | (L) | L | (R) | R | (L) | L | (R) |

*4X*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | IN<br>(2) | IN<br>(3) | KICK | OUT | OUT<br>(2) | OUT<br>(3) | TOUCH |
| R | L | R | (L) | L | R | L | (R) |

*4X*

**Beat 1** Step R foot in

**2** Kick L foot in

**3** Step L foot out

**4** Touch R foot out

— CHARLESTON

**5-32** Repeat Part VI, beats 1–4, seven more times

**33-35** Step R, L, R foot toward center of circle

**36** Kick L foot in

**37-39** Step L, R, L foot out

**40** Touch R foot out

**41-64** Repeat Part VI, beats 33–40, three more times

**NOTE** This is designed as a follow-the-leader warm-up.

**LEAD-UP ACTIVITIES** Do 2-beat movements with the arms in an alternating pattern. Practice the various movement sequences found in the dance (individual tempo).

**TEACHING SUGGESTIONS** Have the students practice each movement sequence to be used with group SAY & DO. Practice any difficult transitions.

**CHAIR DANCING** Substitute steps in place.

**Choreographed by Phyllis S. Weikart.*

# Irish Mixer*

## United States (Irish Melody)

**RECORDING** "O'Keefe Slide/Kerry Slide," *Rhythmically Moving 1*

**INTRODUCTION** 8 microbeats

**FORMATION** Partners in a double circle facing each other

**PART I**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | BACK | SIDE | KICK | SIDE | BACK | SIDE | KICK |
| R | L | R | (L) | L | R | L | (R) |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| CLAP | CLAP | HIT | HIT | CLAP | CLAP | PAT<br>PAT | PAT |

*REPEAT PART I*

| | |
|---|---|
| **Beat 1** | Step R foot sideward right (partners move sideward away from each other) |
| **2** | Step L foot crossing in back of R foot |
| **3** | Step R foot sideward right |
| **4** | Kick L foot diagonally in front of R foot |
| **5-8** | Repeat beats 1–4 moving sideward left beginning L foot |
| **9-10** | Clap hands 2 times |
| **11-12** | Hit partner's hands 2 times |
| **13-14** | Clap hands 2 times |
| **15-16** | Pat thighs 3 times in the rhythm notated |
| **17-32** | Repeat Part I, beats 1–16 |

**Part II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| AWAY | AWAY | AWAY | TOUCH (CLAP) | TWD | TWD | TWD | TOUCH (HIT) |
| R | L | R | (L) | L | R | L | (R) |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| AROUND (DO-SI-DO) | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| R | L | R | L | R | L | R | L |

*REPEAT PART II*

**Beat 1-3** Step R, L, R foot away from your partner (inside person moves toward the center and outside person away from the center)

**4** Clap hands

**5-7** Step R, L, R foot toward your partner

**8** Hit partner's hands with your hands

**9-16** Partners do-si-do

**17-20** Repeat beats 1-4

**21-24** Repeat beats 5-8 moving diagonally forward left to a new partner

**25-32** Do-si-do new partner

**LEAD-UP ACTIVITIES** Practice SIDE, BACK, SIDE, KICK both directions (individual tempo) then with partner (partner beat). Practice clapping and hitting pattern with partner. Practice moving away and toward partner, and DO-SI-DO.

**TEACHING SUGGESTIONS** Practice SIDE, BACK, SIDE, KICK; SIDE, BACK, SIDE, KICK with a partner (SAY & DO); and add on the claps and hits. SAY & DO Part I. Practice Part II with partner (SAY & DO). Add on moving to a new partner when the group is ready.

**CHAIR DANCING** Face a partner. Substitute steps in place for the steps away and toward. Do a "hand jive" for the do-si-do, such as CLAP, HIT R, CLAP, HIT L; CLAP, HIT, HIT, SNAP.

**Choreographed by Phyllis S. Weikart.*

# Jamaican Holiday II*

## United States

**RECORDING** *Rhythmically Moving 5*

**INTRODUCTION** 16 microbeats

**FORMATION** Partners side by side facing counterclockwise; no hands held, inside person's footwork given for Part I (outside person uses opposite footwork and direction where noted)

**ALTERNATE FORMATION** Circle

**PART I**

*CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD<br>(2) | FWD<br>(3) | LIFT<br>(HIT) | FWD | FWD<br>(2) | FWD<br>(3) | LIFT<br>(HIT) |
| R | L | R | (L) | L | R | L | (R) |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| TOUCH | TOUCH | TOUCH | STEP | TOUCH | TOUCH | TOUCH | STEP |
| (R) | (R) | (R) | R | (L) | (L) | (L) | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| TURN | TURN | OUT | CLAP | TURN | TURN | IN | CLAP |
| R | L | R | | L | R | L | |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| | | | | *CCW* | | | |
| BUMP | BUMP | HIT | HIT | FWD<br>(CHANGE) | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) |
| B | B | | | R | L | R | L |

**Beat 1-3** Step R, L, R foot forward counterclockwise

**4** Lift L foot and hit inside of L shoe with R hand

**5-8** Repeat beats 1–4 beginning L foot, on beat 8 hit inside of R foot with L hand

**9** Touch R foot sideward right

**10** Touch R foot next to L foot

**11** Touch R foot sideward right

**12** Step R foot next to L foot

**13-16** Repeat beats 9–12 beginning L foot (outside persons do a fourth touch rather than step)

**17-19** Inside person: 3-step turn *out* beginning R foot crossing behind partner

**20** Clap over R shoulder

**NOTE** Outside person: 3-step turn *in* beginning L foot in front of partner, then clap.

**21-24** Repeat beats 17–20 in opposite direction with opposite footwork

**25-26** Bump hips with partner twice and turn to face partner

**27** Inside person hits partner's hands with a downward motion; outside person hits up

**28** Reverse beat 27

**29-32** Inside person walks R, L, R, L foot forward to new partner; outside person steps in place or turns in 4 steps

**NOTE** Dance may be done without reference to R or L feet. Beats 17–24 may be modified to move sideward *out* or *in* rather than turning.

**CIRCLE DANCE** Follow directions for inside person and change beats 25–32 to combinations of thigh PATS, CLAPS, and SNAPS.

**LEAD-UP ACTIVITIES** Practice STEP, STEP, STEP, LIFT (individual tempo) then add hit of foot with the hand. Practice TOUCH, TOUCH, TOUCH, STEP (individual tempo). Practice 3-step turn adding a clap on the fourth beat (individual tempo).

**TEACHING SUGGESTIONS** Practice beats 1–16 using individual tempo and then SAY & DO. Practice TURN, TURN, OUT, CLAP; TURN, TURN, IN, CLAP first with inside person moving and outside person standing still, then with only outside person moving, and finally with both people moving. Practice BUMP, BUMP, HIT, HIT with partner. Practice sequence with partner (partner beat, then SAY & DO).

**CHAIR DANCING** TURNS—substitute SIDE, CLOSE, SIDE, CLAP. BUMP, BUMP, HIT, HIT—substitute thigh PATS and CLAPS or SNAPS.

**Choreographed by Phyllis S. Weikart*

# Joe Clark Mixer*

## United States

**RECORDING** *Rhythmically Moving 1*

**INTRODUCTION** 8 microbeats

**FORMATION** Double circle, partners facing each other, male on inside; directions given for inside person, outside person uses opposite footwork for Part I

**PART I**

| *CCW* | | | | *CW* | | | |
|---|---|---|---|---|---|---|---|
| SIDE | CLOSE | SIDE | TOUCH | SIDE | CLOSE | SIDE | TOUCH |
| L | R | L | (R) | R | L | R | (L) |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| AROUND<br>(DO-SI-DO) | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| L | R | L | R | L | R | L | R |

*REPEAT PART I*

**Beat 1** Step L foot sideward left (partners hold both hands)
**2** Step R foot next to L foot
**3** Step L foot sideward left
**4** Touch R foot next to L foot
**5-8** Repeat beats 1–4 sideward right beginning R foot
**9-16** Do-si-do partner
**17-32** Repeat Part I, beats 1–16, and turn ¼ right to face clockwise (partner facing counterclockwise), inside person touch R foot on beat 32

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| *CW* | | | | *CCW* | | | |
| FWD | FWD | FWD | TOUCH (HIT) | BWD | BWD | BWD | TOUCH (HIT) |
| R | L | R | (L) | L | R | L | (R) |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| *CW* | | | | | | | |
| FWD | FWD | FWD | TOUCH (HIT) | FWD | FWD (2) | FWD (3) | FWD (4) |
| R | L | R | (L) | L | R | L | R |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| JUMP | KICK | JUMP | KICK | JUMP | KICK | JUMP | KICK |
| B | (L) | B | (R) | B | (L) | B | (R) |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| PAT | CLAP | HIT (R) | CLAP | HIT (L) | CLAP | HIT (BOTH) | PAT |

| | |
|---|---|
| **Beat 1-3** | Step R, L, R foot forward clockwise |
| **4** | Touch L foot next to R foot (hit both hands with the next outside person) |
| **5-7** | Step L, R, L foot backward counterclockwise |
| **8** | Touch R foot next to L foot (hit both hands with your original partner) |
| **9-12** | Repeat beats 1–4 |
| **13-16** | Step L, R, L, R foot forward clockwise to next outside person (you have moved to second person beyond your partner) |
| **17** | Jump facing new partner (join hands) |
| **18** | Hop R foot, kicking L foot across (both persons use same footwork) |
| **19-20** | Jump, then hop L foot kicking R foot across |
| **21-24** | Repeat beats 17–20 |
| **25-26** | Pat thighs with both hands, clap own hands |
| **27-28** | Hit partner's R hand with your R hand, clap own hands |
| **29-30** | Hit partner's L hand with your L hand, clap own hands |
| **31-32** | Hit partner's hands with yours, pat thighs |

**LEAD-UP ACTIVITIES** Practice SIDE, CLOSE; SIDE, TOUCH (individual tempo), then with partner (partner beat). Practice do-si-do with partner (partner beat). Practice walking FORWARD 4 steps, BACKWARD 4 steps, and FORWARD 8 steps (individual tempo). Practice JUMP, KICK (individual tempo). Practice "hand-jive" patterns with a partner (partner beat).

**TEACHING SUGGESTIONS** Practice SIDE, CLOSE, SIDE, TOUCH; SIDE, CLOSE, SIDE, TOUCH with a partner (SAY & DO) then add on the do-si-do and SAY & DO Part I. Practice the FORWARD, BACKWARD walking pattern of Part II with group SAY & DO then add on the HIT while doing the walking pattern. Practice the JUMP, KICK with group SAY & DO. Practice the "hand-jive" pattern of the final 8 beats with group SAY & DO. SAY & DO Part II. Practice the transition from the do-si-do into Part II and from the end to the beginning. SAY & DO the entire dance and add the music.

**CHAIR DANCING**

**PART I** Do the SIDE, CLOSE, SIDE, TOUCH as described and substitute walking the feet away from and toward the chair for the do-si-do.

**PART II** WALK the feet in place and PAT the thighs for the HIT. Simulate the "hand-jive" by hitting the air for R hand, L hand, both hands.

**NOTE** This dance may be done in wheelchairs.

**Choreographed by Phyllis S. Weikart.*

# Spanish Coffee*

United States

**RECORDING** *Rhythmically Moving 4*

**INTRODUCTION** 8 microbeats

**FORMATION** Circle, hands joined in "W" position

## PART IA

*CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD | TOUCH | TOUCH | FWD | FWD | TOUCH | TOUCH |
| R | L | (R) | (R) | R | L | (R) | (R) |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD | TOUCH | TOUCH | FWD | FWD | SIDE | TOUCH |
| R | L | (R) | (R) | R | L | R | (L) |
| | | | | | *REPEAT* | *OPP. DIR.* | *OPP. FTWK.* |

**Beat 1** Step R foot forward counterclockwise

**2** Step L foot forward counterclockwise

**3** Touch R toe forward counterclockwise

**4** Touch R toe backward behind and to left of L foot (sweeping motion)

**5-12** Repeat beats 1–4, two more times

**13-14** Step R foot, L foot forward counterclockwise and turn to face center

**15** Step R foot sideward right facing center

**16** Touch L foot next to R foot

**17-32** Repeat Part I, beats 1–16, clockwise beginning L foot

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | IN | IN | SWING | OUT | OUT | OUT | SWING |
| R | L | R | (L) | L | R | L | (R) |
| | | | | | | | *REPEAT* |

**Beat 1-3** Step R, L, R foot toward center

**4** Swing L foot in while raising heel of R foot

**5-7** Step L, R, L foot out

**8** Swing R foot out while raising heel of L foot

**9-16** Repeat Part II, beats 1–8

**PART IB**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| *CCW* | | | | *CW* | | | |
| SIDE | BACK | SIDE | HEEL | SIDE | BACK | SIDE | HEEL |
| R | L | R | (L) | L | R | L | (R) |
| | | | | | | | *REPEAT* |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| *CCW* | | | | *CW* | | | |
| TURN | TURN | SIDE | HEEL | TURN | TURN | SIDE | HEEL |
| R | L | R | (L) | L | R | L | (R) |

**Beat 1** Step R foot sideward right (facing center)

**2** Step L foot crossing in back of R foot

**3** Step R foot sideward right

**4** Extend L heel diagonally left

**5-16** Repeat beats 1–4 three more times, using opposite footwork and direction

**17-19** Turn right clockwise traveling counterclockwise beginning R foot (3-step turn)

**20** Extend L heel

**21-24** Repeat beats 17–20 traveling clockwise beginning L foot (body turns counterclockwise)

**BRIDGE**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| *CCW* | | | | | | | |
| SIDE | CLOSE | SIDE | CLOSE | SIDE | CLOSE | SIDE | CLOSE |
| R | L | R | L | R | L | R | L |

**1** Step R foot sideward right (raise R hip)

**2** Step L foot next to R foot

**3-8** Repeat beats 1–2, three more times

**LEAD-UP ACTIVITIES** Practice FORWARD, FORWARD, TOUCH, TOUCH (individual tempo), then FORWARD, FORWARD, SIDE, TOUCH (individual tempo). Practice STEP, STEP, STEP, SWING (IN and OUT using individual tempo). Practice SIDE, BACK, SIDE, HEEL (individual tempo). Practice 3-step turns followed by HEEL (individual tempo).

**TEACHING SUGGESTIONS** Practice FORWARD, FORWARD, TOUCH, TOUCH (3 times) with group SAY & DO, then add on FORWARD, FORWARD, SIDE, TOUCH beginning R foot. Repeat in other direction. SAY & DO all of Part IA. Practice Part II with group SAY & DO and then use the music for Parts IA and II. Practice Part IB, beats 1–16 (SAY & DO), then add on the TURN, TURN, SIDE, HEEL executed twice and add on the Bridge SIDE, CLOSE 4 times. Practice the transitions. Practice the entire dance with group SAY & DO and then add the music.

**CHAIR DANCING**

**PART IA** Substitute steps in place.

**PART IB** Substitute steps in place.

*Choreographed by Phyllis S. Weikart*

# Tipsy II*

United States

**RECORDING** *Rhythmically Moving 6*

**INTRODUCTION** 16 microbeats

**FORMATION** Open circle, no hands held

**PART I**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | IN<br>(2) | IN<br>(3) | IN<br>(4) | JUMP<br>(¼ TURN) | | CLAP | |
| R | L | R | L | B | | | |

*CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) | JUMP<br>(¼ TURN) | | CLAP | |
| R | L | R | L | B | | | |

*REPEAT PART I OPP. DIR., OUT & FWD, CW*

**Beat 1-4** Step R, L, R, L foot toward the center

**5-6** Jump one time turning 90° right

**7-8** Clap one time

**9-16** Repeat beats 1–8 moving forward counterclockwise

**17-24** Repeat beats 1–8 moving out and facing out

**25-32** Repeat beats 9–16 forward clockwise

**33-64** Repeat Part I, beats 1-32, moving clockwise on beat 9 and counterclockwise on beat 25 (end facing center)

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | CLOSE | SIDE | UP | SIDE | CLOSE | SIDE | UP |
| R | L | R | (L) | L | R | L | (R) |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | UP | SIDE | UP | SIDE | UP | SIDE | UP |
| R | (L) | L | (R) | R | (L) | L | (R) |

*REPEAT PART II*

| | | | |
|---|---|---|---|
| TURN | TURN (2) | TURN (3) | TURN (4) |
| R | L | R | L |

**Beat 1** Step R foot sideward right

**2** Step L foot next to R foot

**3** Step R foot sideward right

**4** Raise L knee up and pat with both hands

**5-8** Repeat beats 1–4 with opposite footwork moving sideward left

**9** Step R foot sideward right

**10** Raise L knee up and pat with both hands

**11-16** Repeat beats 9–10 three more times alternating footwork and direction

**17-32** Repeat Part II, beats 1–16

**33-36** Step R, L, R, L foot turning in place clockwise

**NOTE** No R foot or L foot needs to be specified.

**LEAD-UP ACTIVITIES** Practice turning 90° with JUMP, REST, CLAP, REST in own beat. Practice walking in the four directions, individual tempo. Practice SIDE, CLOSE, SIDE, UP and SIDE, UP each direction with individual SAY & DO.

**TEACHING SUGGESTIONS** SAY "IN, 2, 3, 4" then SAY & DO "JUMP, REST, CLAP, REST." Repeat with "FORWARD, 2, 3, 4," "OUT, 2, 3, 4" and "FORWARD, 2, 3, 4." SAY & DO Part I in group tempo. Practice Part II with individual SAY & DO leaving out the knee pats. Do Part II with group SAY & DO. Practice the transition between Part I and II and Part II to I.

**CHAIR DANCING**

**PART I** Walk away from and toward the chair and with feet pointed on the diagonal for the forwards.

**PART II** Do as described.

**BRIDGE** Step in place.

**Choreographed by Phyllis S. Weikart.*

# Ugros

(OO-grosh)

Leaping or Jumping Dance

**Hungary**

**RECORDING** *Rhythmically Moving 3*

**INTRODUCTION** 4 microbeats

**FORMATION** Open circle, no hands held

**PART I**

CCW

| DOWN | UP | DOWN | UP |
|---|---|---|---|
| B | B | B | B |

8X

**Beat 1** Bend knees

**2** Straighten knees

**3-16** Repeat Part I, beats 1–2, seven more times

**17-32** Repeat Part I, beats 1–2, angling knees left and right

**PART II**

| SIDE | TOUCH (CLICK) | SIDE | TOUCH (CLICK) |
|---|---|---|---|
| R | (L) | L | (R) |

8X

**Beat 1** Step R sideward right

**2** Touch L foot next to R foot, or heel click

**3** Step L foot sideward left

**4** Touch R foot next to L foot, or heel click

**5-32** Repeat Part II, beats 1–4, seven more times

**PART III**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | CLOSE | SIDE | TOUCH (CLICK) | SIDE | CLOSE | SIDE | TOUCH (CLICK) |
| R | L | R | (L) | L | R | L | (R) |

*4X*

**Beat 1** Step R foot sideward right
**2** Step L foot next to R foot
**3** Step R foot sideward right
**4** Touch R foot next to L foot or add heel click
**5-8** Repeat beats 1–4 sideward left beginning L foot
**9-32** Repeat Part III, beats 1–8, three more times

**PART IV**

| | | | |
|---|---|---|---|
| SIDE | LIFT | SIDE | LIFT |
| R | (L) | L | (R) |

*8X*

**Beat 1** Step R foot sideward right
**2** Lift L foot in front of R leg
**3** Step L foot sideward left
**4** Lift R foot in front of L leg
**5-32** Repeat Part IV, beats 1–4, seven more times

**PART V**

| | | | |
|---|---|---|---|
| SIDE | STAMP | SIDE | STAMP |
| R | (L) | L | (R) |

*8X*

**Beat 1** Step R foot sideward right
**2** Stamp L foot next to R foot
**3** Step L foot sideward left
**4** Stamp R foot next to L foot
**5-32** Repeat Part V, beats 1–4, seven more times

**PART VI**

| | | | |
|---|---|---|---|
| SIDE | LIFT | SIDE | STAMP |
| R | (L) | L | (R) |

*8X*

**Beat 1** Step R foot sideward right

**2** Lift L foot in front of R leg

**3** Step L foot sideward left

**4** Stamp R foot next to L foot

**5-32** Repeat Part VI, beats 1–4, seven more times

**PART VII**

| | | | |
|---|---|---|---|
| SIDE<br>BACK | CROSS | SIDE<br>BACK | CROSS |
| R L | R | L R | L |

*8X*

**Beat 1** Leap R foot sideward right

**&** Step L foot slightly behind R foot

**2** Step R foot crossing in front of L foot

**3** Leap L foot sideward left

**&** Step R foot slightly behind L foot

**4** Step L foot crossing in front of R foot

**5-32** Repeat Part VII, beats 1–4, seven more times; beats 31–32 L foot SIDE, R foot STEP in place

**TO SIMPLIFY** LEAP in place, then TOUCH foot behind

**PART VIII**

| | | | |
|---|---|---|---|
| KICK | SCISSOR | JUMP | |
| (L) | L | B | |

*8X*

**Beat 1** Kick L foot in

**2** Scissor R foot in, leaping on L foot

**3-4** Jump in place with feet together

**5-32** Repeat Part VIII, beats 1–4, seven more times traveling counterclockwise

**PART IX**

| | | | |
|---|---|---|---|
| APART | TOG | APART | TOG |
| B | B | B | B |

8X

**Beat 1** Jump with feet apart, knees bent

**2** Jump with feet together straightening knees (add heel click if desired)

**3-32** Repeat Part IX, beats 1–2, fifteen more times

**NOTE** Part IX may be done with 2 beats for each JUMP.

**LEAD-UP ACTIVITIES** Practice each of the following sequences several times in succession (individual tempo): SIDE, TOUCH; SIDE, LIFT; SIDE, STAMP; STEP/STEP, STEP; SIDE, CLOSE, SIDE, TOUCH.

**TEACHING SUGGESTIONS** Practice each part of the dance with group SAY & DO. Start the music and PAT the dancing beat. Do the dance with the music (WHISPER & DO for the first 2–3 sequences of each new part).

### CHAIR DANCING

**PART I** Substitute raising and lowering the heels.
Do the remaining parts as described.

# Level III

**Complex use of space.**

Examples:

| | | | |
|---|---|---|---|
| FWD | FWD | FWD | TURN |

| | | | |
|---|---|---|---|
| BWD | BWD<br>(2) | BWD<br>(3) | BWD<br>(4) |

# Apat-Apat

(AH-paht AH-paht)
Four by Four
Philippines

**RECORDING** *Rhythmically Moving 4*

**INTRODUCTION** Pickup plus 8 microbeats

**FORMATION** Partners, double circle facing counterclockwise, inside hands joined

**PART I**

| *CCW* | | | | *CW* | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD<br>(2) | FWD<br>(3) | TURN<br>(½) | FWD | FWD<br>(2) | FWD<br>(3) | TURN<br>(½) |
| R | L | R | L | R | L | R | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| AWAY | AWAY<br>(2) | AWAY<br>(3) | AWAY<br>(4) | TOWARD | TOWARD<br>(2) | TOWARD<br>(3) | TOWARD<br>(4) |
| R | L | R | L | R | L | R | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) | BWD | BWD<br>(2) | BWD<br>(3) | BWD<br>(4) |
| R | L | R | L | R | L | R | L |

| | | | | *CCW* | | | |
|---|---|---|---|---|---|---|---|
| TURN | TURN<br>(2) | TURN<br>(3) | TURN<br>(4) | FWD<br>(CHANGE) | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) |
| R | L | R | L | R | L | R | L |

**Beat 1-4** Step R, L, R, L foot forward counterclockwise (on beat 4 release hands and execute ½ turn right to face clockwise)

**5-8** Step R, L, R, L foot forward clockwise, end facing partner

**9-12** Back away from each other—R, L, R, L foot

**13-16** Walk toward each other—R, L, R, L foot, end with ¼ turn right (males face clockwise, females counterclockwise)

**17-20** Walk forward 4 steps (inside circle clockwise, outside counterclockwise)

**21-24** Walk backward 4 steps to meet partner (turn to face partner)

**25-28** Turn with partner 4 steps clockwise (R forearms together)

**29-32** Outside person turn ½ turn in 4 steps while inside person walks R, L, R, L foot forward counterclockwise to new partner

**NOTE** Keep steps small and the movements continuous. This should not be a march. No R foot or L foot needs to be specified.

**LEAD-UP ACTIVITIES** Practice walking 4 steps, turning ¼, then moving in the new direction either FORWARD or BACKWARD until persons are comfortable with directional changes (individual tempo). Practice walking 4 steps, execute a ½ TURN on the fourth step; then WALK 4 steps in the other direction. Practice walking BACKWARD 4 steps, followed by walking FORWARD 4 steps.

**TEACHING SUGGESTIONS** Practice each combination of 8 beats with a partner (partner beat). Practice the transitions after each set of 8 beats. Practice the 4-step TURN with a partner (partner beat). Combine the parts of the dance (SAY & DO).

**CHAIR DANCING** May be adapted for wheelchairs.

# Hole in the Wall

Contradance

**England**

RECORDING *Rhythmically Moving 4*

INTRODUCTION · 12 beats (4 measures of triple meter)

FORMATION Contra lines of 8 couples (Longways set)
#1, #3, #5, #7 couples are active
#2, #4, #6, #8 couples are inactive

**PART I** *ACTIVE COUPLE*

| | | | | | |
|---|---|---|---|---|---|
| TURN | TURN | FWD | FWD | FWD | FWD |

| | | | | | |
|---|---|---|---|---|---|
| FWD | FWD | FWD | FWD | FWD | FWD |

*REPEAT PART I INACTIVE COUPLE*

**Beat 1-12** *Active* couples turn away from each other and walk *down* the outside of the set, join hands, and return up the set to place

**13-24** *Inactive* couples turn away from each other and walk *up* the outside of the set, join hands, and return down the set to place

**PART II** *ACTIVE MALE & INACTIVE FEMALE*

| | | | | | |
|---|---|---|---|---|---|
| ACROSS | 2 | 3 | 4 | 5 | 6 |

*REPEAT INACTIVE MALE & ACTIVE FEMALE*

*ACTIVE & INACTIVE COUPLES*

| | | | | | |
|---|---|---|---|---|---|
| CIRCLE CW | 2 | 3 | 4 | 5 | 6 |

*ACTIVE COUPLE*

| | | | | | |
|---|---|---|---|---|---|
| TURN | TURN | FWD | FWD | FWD | FWD |

*INACTIVE COUPLE*

| | | | | | |
|---|---|---|---|---|---|
| FWD | FWD | FWD | FWD | FWD | FWD |

**Beat 1-6** Active male and inactive female cross over passing R shoulders

**7-12** Inactive male and active female cross over passing R shoulders

**13-18** Active and inactive couples join hands and circle clockwise back to place

**19-24** Active couples turn away from each other and walk down the outside of the set while inactive couples keep hands joined and move up the set; active and inactive couples have changed places

**NOTE** Active couples remain active until they reach the bottom of the set. Inactive couples remain inactive until they reach the top of the set. When couples reach the ends of the set they *wait one time* through the dance and then begin again in the opposite role.

**LEAD-UP ACTIVITIES** Learn the progressive circle dance to *Blackberry Quadrille* and the contradance to *Soldiers' Joy,* both of which are easier than this dance.

**TEACHING SUGGESTIONS** Divide the class into 2-couple sets to practice the dance in small groups. All actives walk behind the inactives and return up the inside of the set. Omit the turning away from the partner until the dance is comfortable. All inactives walk behind the actives and return down the set. Omit the turning away from the partner. Practice the crossover pattern, the circling clockwise, and the change of places at the end of the dance. Omit the turning away from the partner.

**CHAIR DANCING** Dance may be executed in wheelchairs.

# Mexican Mixer

Mexico

**RECORDING** *Rhythmically Moving 3*

**INTRODUCTION** 4 microbeats

**FORMATION** Partners in a double circle facing counterclockwise, skater's hold; directions given for inside person

**PART I** *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD | FWD | TURN (1/2) | BWD | BWD (2) | BWD (3) | BWD (4) |
| L | R | L | R | L | R | L | R |
| | | | | | | *REPEAT* | *OPP. DIR.* |

**Beat 1–4** Walk 4 steps forward counterclockwise (on fourth step turn 180° to face clockwise)

**5–8** Walk 4 steps backward counterclockwise

**9–16** Repeat Part I, beats 1–8, moving clockwise

*Keep R handhold with partner, release L hand with partner and take neighbor's hand; males are facing out of circle; females are facing into circle (Alamo position)*

**NOTE** Part I is a simplification; the actual Part I follows.

**Beat 1–4** Males walk L, R, L, R foot

**5** Step L foot sideward left (counterclockwise)

**6** Step R foot crossing in back of L foot

**7** Step L foot sideward left

**8** Touch R foot next to L foot

**9–16** Repeat beats 1–8 in opposite direction beginning R foot (females use opposite footwork on beats 1–16)

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | TOUCH | OUT | TOUCH | TURN | TURN | TURN | TURN |
| (IN TO THE | SPACE | OUT OF THE | SPACE | TURN | WITH YOUR | PARTNER) | |
| L | (R) | R | (L) | L | R | L | R |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | TOUCH | OUT | TOUCH | TURN | TURN | TURN | TURN |
| (IN TO THE | SPACE | OUT OF THE | SPACE YOUR | NEIGHBOR | IS YOUR | PARTNER) | |
| L | (R) | R | (L) | L | R | L | R |

**Beat 17-18** Step R foot into the space and touch L foot next to R foot

**19-20** Step L foot out of the space and touch R foot next to L foot

**21-24** Turn ½ using 4 steps, keeping R handhold with partner (you are now facing the opposite direction)

**25-28** Repeat beats 17–20

**29-32** Keep holding neighbor's L hand and release partner's R hand; move in 4 steps to a position side by side with neighbor; start dance from beginning with new partner

**LEAD-UP ACTIVITIES** Walk 4 steps FORWARD, turn 180° and walk BACKWARD 4 steps (individual tempo)—first move counterclockwise 8 steps, then move clockwise 8 steps. Practice the above with a partner using skater's hold (partner beat).

**TEACHING SUGGESTIONS** Practice Part I with a partner (partner beat, then SAY & DO)—teach the simplification before attempting the actual dance. Have the students move into the formation for beats 17–24—SAY "INTO the space, OUT of the space, TURN with your partner" (partners now have changed places)—continue with "INTO the space, OUT of the space, your neighbor is your partner." Return to original partner and practice beats 17–32 until executed successfully. Practice the transition from beat 16 to beat 17. SAY & DO the entire dance and then add the music.

**CHAIR DANCING** May be adapted for wheelchairs.

# Soldiers' Joy* (Contra)

United States

**RECORDING** *Rhythmically Moving 2*

**INTRODUCTION** 4 beats

**FORMATION** Contralines of 8 couples (Longways set)
#1, #3, #5, #7 couples are active
#2, #4, #6, #8 couples are inactive

**PART I**

*SLIDE*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SLIDE<br>& | SLIDE (2)<br>& | SLIDE (3)<br>& | SLIDE (4)<br>& | SLIDE<br>& | SLIDE (2)<br>& | SLIDE (3)<br>& | SLIDE (4)<br>HOP |

*REPEAT*

*SWING*

| | | | |
|---|---|---|---|
| TURN<br>CLOSE | TURN (2)<br>CLOSE | TURN (3)<br>CLOSE | TURN (4)<br>CLOSE |

*REPEAT*

*ELBOW TURN*

| | | | |
|---|---|---|---|
| AROUND | AROUND (2) | AROUND (3) | AROUND (4) |

*REPEAT*

| | |
|---|---|
| **Beat 1-8** | Active couples join hands and slide down the set |
| **9-16** | Active couples return up the set |
| **17-24** | Actives swing partners |
| **25-32** | Active and inactive males (also females) R elbow turn with each other |

**PART II**

*CIRCLE*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD (2) | FWD (3) | FWD (4) | FWD | FWD (2) | FWD (3) | FWD (4) |

*REPEAT OPP. DIR. STAR*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| TOWARD | TOWARD (2) | TOWARD (3) | TOWARD (4) | AWAY | AWAY (2) | AWAY (3) | AWAY (4) |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| TOWARD | TOWARD (2) | TOWARD (3) | TOWARD (4) | FWD | FWD (2) | FWD (3) | FWD (4) |

| | |
|---|---|
| **Beat 1–8** | Active and inactive couples join hands and circle clockwise |
| **9–16** | Active and inactive couples join L hands in a star and circle counterclockwise |
| **17–20** | Active and inactive couples take 4 steps forward toward each other |
| **21–24** | Active and inactive couples take 4 steps backward away from each other |
| **25–28** | Repeat beats 17–20 |
| **29–32** | Active couples continue forward outside inactive couples; inactive couples change places with active couples coming up the middle |

**NOTE** Active couples remain active until they reach the bottom of the set. Inactive couples remain inactive until they reach the top of the set. When couples reach the ends of the set they *wait one time* through the dance and then begin again in the opposite role.

**LEAD-UP ACTIVITIES** Couples practice sliding one way and then the other. Couples practice do-si-do, swing, and elbow turn.

**TEACHING SUGGESTIONS** Divide class into 2-couple sets to practice the dance in small groups. All actives slide one direction 8 slides and back again 8 slides. Actives swing partners then R elbow turn (males with males and females with females). Practice circling clockwise then L hand star counterclockwise. Practice forward and backward and forward then change places. Switch roles so inactives practice dance as actives.

**CHAIR DANCING** Dance may be executed in wheelchairs.

**Choreographed by Phyllis S. Weikart.*

# Even Dance Steps

Each locomotor movement in the dance step takes the same amount of time to execute. The 35 dances presented in this section represent the following even dance steps: the CHERKESSIYA, the GRAPEVINE, the STEP HOP, and the SCHOTTISCHE. The CHERKESSIYA and the GRAPEVINE generally should be mastered first because they are the easiest extensions of a basic walking pattern.

# Even Dance Steps

**CHERKESSIYA**

Example:

| | | | |
|---|---|---|---|
| IN | STEP | OUT | STEP |

# Cherkessiya

(chair-kuh-SEE-yuh)
Dance of the Cherkessiyan People
Israel

**RECORDING** *Rhythmically Moving 2*

**INTRODUCTION** 8 microbeats

**FORMATION** Single circle, facing center

**PART I**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | STEP | OUT | STEP | IN | STEP | OUT | STEP |
| R | L | R | L | R | L | R | L |

*REPEAT*

**Beat 1–16** Do 4 Cherkessiya steps beginning R foot

**TO SIMPLIFY** Substitute 4 steps in place (body low) and 4 steps in place (body tall) for the CHERKESSIYA steps. This sequence is done twice. No R or L foot needs to be specified. Further simplification: 8 steps (body low), 8 steps (body tall).

**PART IIA**

| | |
|---|---|
| JUMP | JUMP |
| B | B |

*8X*

**Beat 1–16** Jump 16 times in place

**NOTE** Part I, beats 1–16, occurs after each variation of Part II.

**PART IIB** *CCW*

| | | | |
|---|---|---|---|
| STEP | HOP | STEP | HOP |
| R | R | L | L |

*8X*

**Beat 1–16** Skip 16 times forward counterclockwise beginning R foot

**PART IIC**

| | |
|---|---|
| SCISSOR (IN) | SCISSOR (IN) |
| R | L |

*8X*

**Beat 1-16** Scissor kicks toward the center (16 leg kicks)

**PART IID** *CCW*

| | |
|---|---|
| SIDE | BACK |
| R | L |

*8X*

**Beat 1** Step R foot sideward right

**2** Step L foot crossing in back of R foot (bending knees)

**3-16** Repeat beats 1–2, seven more times

**TO SIMPLIFY** Change the SIDE, BACK to 16 SLIDE steps

**PART IIE**

| | |
|---|---|
| SCISSOR (OUT) | SCISSOR (OUT) |
| R | L |

*8X*

**Beat 1-16** Scissor kicks away from the center (16 leg kicks)

**PART IIF** *CCW*

| | |
|---|---|
| TOE | HEELS |
| B | B |

*8X*

**Beat 1-16** Move toes right, then move heels right; keep feet together; repeat seven more times

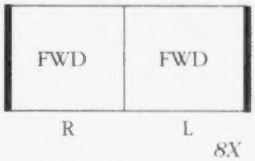
**PART IIG** *(HORSE TROT) CCW*

| | |
|---|---|
| FWD | FWD |
| R | L |

*8X*

**Beat 1-16** Horse trot 16 times forward counterclockwise beginning R foot

### PART IIH *(LOCOMOTIVE) CCW*



**Beat 1–16** Walk 16 steps forward counterclockwise (4 steps with body low and knees bent, 4 steps with body tall and legs straight; repeat 4 low and 4 tall). Make motion of pulling a train whistle and the sound when the body is tall.

**FORM OF THE DANCE** Part I, IIA, I, IIB, I, IIC, etc.

**LEAD-UP ACTIVITIES** Step in place with the body low then with the body tall—do 4 low and 4 tall (individual tempo). SKIP, HORSE TROT, JUMP (individual tempo). KICK the legs IN, KICK the legs OUT—SCISSOR KICKS (individual tempo). Move in a SIDE, BACK pattern or substitute 16 SLIDE steps (individual tempo). Move with TOES, HEELS (individual tempo).

**TEACHING SUGGESTIONS** Practice the CHERKESSIYA step beginning with 4 steps in place accenting the first of each 4 steps, then step IN on the first and OUT on the third of each 4 steps (SAY & DO). If simplifying the CHERKESSIYA, move in a pattern of 4 steps in place with the body bent over and 4 steps with the arms overhead; then repeat. Practice Parts IIA–IIH or have the students choreograph other movements. Do the dance with the music.

**CHAIR DANCING** Change the parts to include arm movements.

# Ciocarlanul

(cho-kŭr-LAH-noo)
The Lark
Romania

**RECORDING** *Rhythmically Moving 8*

**INTRODUCTION** 8 microbeats

**FORMATION** Circle, hands joined, face center

**PART I**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | STEP | OUT | STEP | IN | STEP | OUT | STEP |
| R | L | R | L | R | L | R | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | STEP | OUT | STEP | STEP<br>STEP | STEP | STEP<br>STEP | STEP |
| R | L | R | L | R L | R | L R | L |

*REPEAT PART I*

| | |
|---|---|
| **Beat 1-4** | Cherkessiya beginning R foot (cross R foot in front of L foot, lifting L foot behind, beat 1) |
| **5-12** | Repeat Cherkessiya beginning R foot two more times |
| **13** | Step R foot next to L foot |
| **&** | Step L foot next to R foot or cross slightly in front of R foot |
| **14** | Step R foot next to L foot or cross in back of L foot |
| **15-16** | Repeat beats 13–14 beginning L foot |
| **17-32** | Repeat Part I, beats 1–16 |

**PART II** *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | BACK | SIDE | BACK | SIDE | STAMP | STAMP | |
| R | L | R | L | R | (L) | (L) | |

*4X OPP. FTWK. OPP. DIR.*

| | |
|---|---|
| **Beat 1** | Step R foot sideward right (ball of foot) |
| **2** | Step L foot crossing in back of R foot |
| **3** | Step R foot sideward right |
| **4** | Step L foot crossing in back of R foot |
| **5** | Step R foot sideward right |
| **6-7** | Stamp L foot next to R foot, 2 times |
| **8** | Rest |
| **9-16** | Repeat Part II, beats 1–8, sideward clockwise beginning L foot |
| **17-32** | Repeat Part II, beats 1–16 |

**LEAD-UP ACTIVITIES** Review CHERKESSIYA step (individual tempo). PAT the legs in an even macrobeat tempo and say STEP/STEP, STEP for each PAT then do STEP/STEP, STEP with the feet in place (individual tempo). Practice SIDE, BACK steps each direction (individual tempo). Practice stamps without changing weight, then SIDE, STAMP, STAMP, REST in each direction (individual tempo).

**TEACHING SUGGESTIONS** PAT the steady macrobeat of Part I and add the language of Part I (IN, STEP, OUT, STEP; IN, STEP, OUT, STEP; IN, STEP, OUT, STEP; STEP/STEP, STEP, STEP/STEP, STEP). SAY & DO Part I. SAY the language of Part II, then SAY & DO. Practice the transitions from Part I to Part II and back to the beginning.

**CHAIR DANCING** Substitute SIDE, CLOSE for SIDE, BACK in Part II.

# Mechol Hagat

(meh-CHOLE huh-GOT)
Dance of the Winepressers
Israel

**RECORDING** *Rhythmically Moving 4*

**INTRODUCTION** 8 microbeats

**FORMATION** Broken circle, L hand carried at L shoulder palm up, L elbow bent and pointed to the center, R arm straight with hand on the L hand of person in front

**PART I** *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD (2) | FWD (3) | FWD (4) | FWD | FWD (2) | FWD (3) | FWD (4) |
| R | L | R | L | R | L | R | L |

*4X*

**Beat 1-32** Shuffle 32 steps forward counterclockwise beginning R foot, body leans slightly backward

**PART IIA**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | STEP | OUT | STEP | IN | STEP | OUT | STEP |
| R | L | R | L | R | L | R | L |

*REPEAT*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | STEP | OUT | STEP | TURN | TURN (2) | TURN (3) | TURN (4) |
| R | L | R | L | R | L | R | L |

*REPEAT*

**Beat 1-16** Cherkessiya 4 times beginning R foot (facing center); arms are held in "V" formation

**17-20** Cherkessiya beginning R foot

**21-24** Turn right with 4 steps beginning R foot (full turn clockwise in place)

**25-28** Cherkessiya beginning R foot

**29-32** Turn right with 4 steps beginning R foot

**PART I** Repeat Part I, beats 1–32

**PART IIB**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | STEP | OUT | STEP | STEP (ACCENT) | STEP (2) | STEP (3) | STEP (4) |
| R | L | R | L | R | L | R | L |

*4X*

**Beat 1-4** Cherkessiya beginning R foot

**5-8** Accent R, L, R, L foot, body low

**9-32** Repeat Part IIB, beats 1–8, three more times

**PART I** Repeat Part I, beats 1–32

**PART IIC**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | STEP | OUT | STEP | IN | STEP | OUT | STEP |
| R | L | R | L | R | L | R | L |

*REPEAT*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| STEP (DOWN) | STEP (2) | STEP (3) | STEP (4) | STEP (UP) | STEP (2) | STEP (3) | STEP (4) |
| R | L | R | L | R | L | R | L |

*REPEAT*

**Beat 1-16** Cherkessiya 4 times beginning R foot

**17-20** Accent R, L, R, L foot, body low and arms down

**21-24** Accent R, L, R, L foot, body high and arms up

**25-32** Repeat beats 17–24

*Repeat dance from the beginning.*

**LEAD-UP ACTIVITIES** Practice SHUFFLE step (individual tempo). Practice CHERKESSIYA (individual tempo). Practice turning in 4 steps (individual tempo).

**TEACHING SUGGESTIONS** Start the music and identify the beat then SHUFFLE to it. Practice Part IIA (SAY & DO), then do Part I. Practice Part IIB (SAY & DO), then do Part I again. Practice Part IIC (SAY & DO), then do Part I again. Help students understand the format of the dance with Part I repeated in between the parts (rondo movement form).

**CHAIR DANCING**

**PART I** SHUFFLE feet in place.

**PART II** Use steps in place for the TURN.

# Even
# Dance Steps

**GRAPEVINE and GRAPEVINE PATTERN**

Examples:

**GRAPEVINE**

| | | | |
|---|---|---|---|
| CROSS | SIDE | BACK | SIDE |

**GRAPEVINE PATTERN**

| | | | |
|---|---|---|---|
| SIDE | BACK | SIDE | CROSS |

| | | | |
|---|---|---|---|
| SIDE | CROSS | SIDE | BACK |

# Armenian Misirlou [also Sirdes]

(MEE-zeer-loo) [also SEAR-dess]
Popular Greek "Misirlou," a girl's name
Armenia

**RECORDING** *Rhythmically Moving 9*

**INTRODUCTION** 4 macrobeats

**FORMATION** Broken circle, little fingers joined

**PART I**

CCW

| TOUCH | TOUCH | TOUCH | TOUCH | CROSS | CROSS | CROSS<br>SIDE | BACK<br>SIDE |
|---|---|---|---|---|---|---|---|
| (L) | (L) | (L) | (L) | L | R | L R | L R |

**Beat 1** Touch L foot across in front of R foot
**2** Touch L foot to the left side
**3** Touch L foot as in beat 1
**4** Touch L foot to the left side
**5** Step L foot crossing in front of R foot
**6** Step R foot crossing in front of L foot
**7** Step L foot crossing in front of R foot
**&** Step R foot sideward right
**8** Step L foot crossing in back of R foot
**&** Step R foot sideward right

— GRAPEVINE

**LEAD-UP ACTIVITIES** Practice standing on one foot and touching the free foot 4 times (individual tempo). Practice stepping several times using a CROSS (individual tempo). Practice a GRAPEVINE beginning L foot.

**TEACHING SUGGESTIONS** Practice CROSS/SIDE, BACK/SIDE beginning L foot with group SAY & DO then precede with CROSS, CROSS. Practice beats 5–8 with individual tempo, then SAY & DO. Precede beats 5–8 with TOUCH, TOUCH, TOUCH, TOUCH and SAY & DO the entire dance. Add the music.

**CHAIR DANCING** Do steps in place substituting a CHERKESSIYA for the GRAPEVINE (CROSS/SIDE, BACK/SIDE).

# Corrido

(coe-REE-doe)
An Epic Poem or Ballad
**Mexico**

**RECORDING** *Rhythmically Moving 5*

**INTRODUCTION** Pickup plus 8 microbeats

**FORMATION** Couples in a double circle, males with backs to center, closed dance position; footwork given for males, females use opposite footwork

**ALTERNATE FORMATION** Circle

**PART I** *CW*

| | | | |
|---|---|---|---|
| SIDE | CLOSE | SIDE | CLOSE |
| R | L | R | L |

*5X*

**Beat 1** Step R foot sideward right (clockwise)
**2** Step L foot next to R foot
**3-20** Repeat Part I, beats 1–2, nine more times

**PART IIA** *CCW*

| | | | |
|---|---|---|---|
| CROSS | SIDE | BACK | SIDE |
| R | L | R | L |

*8X*

**Beat 1-4** Grapevine counterclockwise, begin crossing R foot in front of L foot
**5-32** Repeat Part IIA, beats 1–4, seven more times

*CW*

| SIDE | CLOSE | SIDE | CLOSE |
|---|---|---|---|
| R | L | R | L |

**Beat**
**33-36** Repeat Part I, beats 1–2, two times (clockwise)

**PART III**

| IN | IN<br>(2) | IN<br>(3) | IN<br>(4) | OUT | OUT<br>(2) | OUT<br>(3) | OUT<br>(4) |
|---|---|---|---|---|---|---|---|
| R | L | R | L | R | L | R | L |

*4X*

**Beat 1-4** Step R, L, R, L foot diagonally toward center moving counterclockwise
**5-8** Step R, L, R, L foot diagonally away from center moving counterclockwise
**9-32** Repeat Part III, beats 1–8, three more times
**NOTE** Double circle is moving counterclockwise in Part III.

**PART IIB** *CCW*

| CROSS | SIDE | BACK | SIDE |
|---|---|---|---|
| R | L | R | L |

*8X*

**Beat 1-32** Repeat Part IIA, beats 1–32, seven more times

**NOTE** Handhold may be substituted for closed dance position.

**CIRCLE DANCE** Dance females' part beginning L foot.

**LEAD-UP ACTIVITIES** Practice SIDE, CLOSE both directions (individual tempo). Practice GRAPEVINE starting with one foot for several repetitions and then the other foot (individual tempo). Practice walking diagonally IN 4 steps and diagonally OUT 4 steps moving counterclockwise (individual tempo).

**TEACHING SUGGESTIONS** Partners practice SIDE, CLOSE (partner beat)—while moving in the same direction. Partners practice GRAPEVINE while moving in the same direction (partner beat). Partners move IN and OUT of the circle with 4 steps each and then execute on the proper diagonal moving counterclockwise (partner beat). SAY & DO the entire dance and then add the music.

**CHAIR DANCING** Substitute CHERKESSIYA steps for GRAPEVINE steps. Substitute steps in place for SIDE, CLOSE or use a SIDE, TOUCH; SIDE, TOUCH pattern. Move feet away from and toward the chair for IN, 2, 3, 4; OUT, 2, 3, 4.

# Debka Le Adama

(DEB-kah leh ah-dah-MAH)
Debka of the Soil
**Israel (Arab)**

**RECORDING** *Rhythmically Moving 9*

**INTRODUCTION** 8 microbeats

**FORMATION** Line facing right, hands joined with L arm behind back

**PART I**

CCW

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) | FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) |
| L | R | L | R | L | R | L | R |

CW

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| BWD | BWD<br>(2) | BWD<br>(3) | BWD<br>(4) | BWD | BWD<br>(2) | BWD<br>(3) | BWD<br>(4) |
| L | R | L | R | L | R | L | R |

**Beat 1-8** Walk 8 steps forward counterclockwise beginning L foot (semi-squat position)

**9-16** Walk 8 steps backward beginning L foot in semi-squat position (move clockwise)

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | CLOSE | IN | TOUCH | HOP<br>⌒ | HOP | STEP / STEP | STEP |
| L | R | L | (R) | L | L | R L | R<br>*REPEAT* |

**Beat 1** Step L foot sideward (toward the center) with accent
**2** Step R foot next to L foot
**3** Step L foot sideward with accent
**4** Touch R foot next to L foot

**5** Hop L foot sideward right (away from center)

**6** Hop L foot sideward right

**7-8** Step R, L, R foot in place (substitute Yemenite beginning R foot for more experienced dancers)

**9-16** Repeat Part II, beats 1–8

**PART III** *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD (2) | FWD (3) | FWD (4) | CROSS | SIDE | BACK | SIDE |
| L | R | L | R | L | R | L | R |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| CROSS | SIDE | BACK | SIDE | CROSS | SIDE | BACK | SIDE |
| L | R | L | R | L | R | L | R |

3X

**Beat 1-4** Step L, R, L, R foot forward counterclockwise

**5-8** Grapevine counterclockwise beginning L foot crossing in front of R foot

**9-32** Repeat Grapevine 6 more times; accelerate slightly and turn steps of Grapevine into leaping steps

**LEAD-UP ACTIVITIES** Walk FORWARD 8 steps and BACKWARD 8 steps. Use different starting foot (individual tempo). Practice hopping on one foot SIDEWARD, moving in the direction opposite to the hopping foot (individual tempo). Practice SIDE, CLOSE; SIDE, TOUCH in each direction (individual tempo). Practice GRAPEVINES in one direction then the other (individual tempo).

**TEACHING SUGGESTIONS** Walk FORWARD 8 steps and BACKWARD 8 steps beginning L foot. Add IN, CLOSE; IN, TOUCH sideward left beginning L foot (SAY & DO). Practice HOP, HOP; STEP/STEP, STEP moving sideward right hopping on the L foot. Put this sequence together with the IN, CLOSE; IN, TOUCH (SAY & DO). Practice Part III moving from the WALK to the GRAPEVINE (SAY & DO). Practice the transition from Part II to Part III and from Part III to Part I. Practice the entire dance with SAY & DO and then add music.

### CHAIR DANCING

**PART I** Substitute steps in place or away from and toward the chair.

**PART II** Move to the left and to the right, as described.

**PART III** Substitute CHERKESSIYA steps for the GRAPEVINE steps.

# Dimna Juda Mamo

(DEEM-nah YOO-dah MAH-moh)

Dear Smoky Juda (a nonhuman troublesome female who lives in the mountains)

**Macedonia (Yugoslavia)**

**RECORDING** *Rhythmically Moving 6*

**INTRODUCTION** 2 drones each held for 4 microbeats

**FORMATION** Broken circle, leader at right; hands joined in front basket with R hand under

**PART I** *CCW*

| | | | |
|---|---|---|---|
| FWD | FWD (2) | FWD (3) | FWD (4) |
| R | L | R | L |

*10X*

**Beat 1-40** Walk 40 steps forward counterclockwise beginning R foot; turn to face center on beat 40

**PART II** *CCW*

| | | | | | |
|---|---|---|---|---|---|
| SIDE | CROSS | SIDE | BACK | SIDE | LIFT |
| R | L | R | L | R | (L) |

| | | | |
|---|---|---|---|
| SIDE | LIFT | SIDE | LIFT |
| L | (R) | R | (L) |

*PART II 4X OPP. DIR. OPP. FTWK.*

**Beat 1** Step R foot sideward right

**2** Step L foot crossing in front of R foot

**3** Step R foot sideward right

**4** Step L foot crossing in back of R foot

**5** Step R foot sideward right

**6** Lift L foot in front of R leg (keep lift low to floor)

**7-10** Repeat beats 5–6 two more times alternating footwork

**11-20** Repeat beats 1–10 to the left beginning L foot

**21-40** Repeat Part II, beats 1–20

**LEAD-UP ACTIVITIES** Practice SIDE, LIFT (individual tempo). Practice SIDE, CROSS, SIDE, BACK (individual tempo).

**TEACHING SUGGESTIONS** WALK to the music. Practice SIDE, CROSS, SIDE, BACK several times each direction (SAY & DO). Do 1 pattern of SIDE, CROSS, SIDE, BACK and add on 3 SIDE, LIFT patterns. Practice each direction with group SAY & DO.

**CHAIR DANCING**

**PART I** WALK in place.

**PART II** Do as described keeping steps small.

# Dirlada [sometimes Dirlanda]

(deer-LAH-dah)
Greece

**RECORDING** *Rhythmically Moving 5*

**INTRODUCTION** 8 microbeats (begin dance with vocal)

**FORMATION** Free formation

**PART I** CCW

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | BACK | SIDE | CROSS | SIDE | LIFT | SIDE | LIFT (HIT) |
| R | L | R | L | R | (L) | L | (R) |

| | | | |
|---|---|---|---|
| SIDE | LIFT (HIT) | TURN (½ L) | KICK (CLAP) |
| R | (L) | L | (R) |

**Beat 1** Step R foot sideward right
**2** Step L foot crossing in back of R foot
**3** Step R foot sideward right
**4** Step L foot crossing in front of R foot
**5** Step R foot sideward right
**6** Lift L foot in front of R leg
**7** Step L foot sideward left
**8** Raise R foot, knee bent, in back of L foot, hit R shoe with L hand
**9** Step R foot sideward right
**10** Lift L foot in front of R leg (foot turned out) and hit inside of L shoe with L hand
**11** Step L foot turning ½ left
**12** Kick R leg and clap under R leg

**LEAD-UP ACTIVITIES** Practice GRAPEVINE patterns each direction (individual tempo). Practice STEP, HIT hitting free foot in back, then practice hitting free foot in front, then practice clapping under free leg (individual tempo).

**TEACHING SUGGESTIONS** Practice SIDE, LIFT; SIDE, LIFT (in back) beginning R foot (SAY & DO), add on SIDE, LIFT and practice beats 5–10, then add on TURN, KICK (SAY & DO). Precede sequence with beats 1–4 (SAY & DO). Do entire dance and add music.

**CHAIR DANCING** Omit TURN and STEP in place. Do other beats as described.

# Hora Medura

(hoh-rah meh-dyour-RAH)
Hora of the Campfire
Israel

**RECORDING** *Rhythmically Moving 3*

**INTRODUCTION** 4 microbeats

**FORMATION** Single circle facing center, hands joined

**PART I** *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | CLOSE | SIDE | CLOSE | SIDE | CLOSE | SIDE | CLOSE |
| R | L | R | L | R | L | R | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | IN (2) | IN (3) | IN (4) | OUT | OUT (2) | OUT (3) | OUT (4) |
| R | L | R | L | R | L | R | L |

*REPEAT PART I*

**Beat 1** Step R foot sideward right
**2** Step L foot next to R foot
**3–8** Repeat beats 1–2, three more times
**9–12** Step R, L, R, L foot toward center of circle, raise arms
**13–16** Step R, L, R, L foot out, lower arms
**17–32** Repeat Part I, beats 1–16

**TO SIMPLIFY** RUN 8 steps forward counterclockwise on beats 1–8

**PART II** *CW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| CROSS | SIDE | BACK | SIDE | FWD (RUN) | FWD (2) | FWD (3) | FWD (4) |
| R | L | R | L | R | L | R | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| CROSS | SIDE | BACK | SIDE | HEEL | | HEEL | |
| R | L | R | L | (R) | | (R) | |

*REPEAT PART II*

**Beat 1-4** Grapevine beginning R foot crossing in front of L foot

**5-8** Run R, L, R, L foot forward clockwise (body low)

**9-12** Grapevine beginning R foot and turn to face center

**13** Stamp R heel (raise arms overhead)

**14** Rest (lower arms)

**15-16** Repeat beats 13–14

**17-32** Repeat Part II, beats 1–16

**TO SIMPLIFY** FORWARD, 2, 3, 4 (3 times); HEEL, REST, HEEL, REST

**Beat 1-12** Run 12 steps forward clockwise

**LEAD-UP ACTIVITIES** Practice SIDE, CLOSE (individual tempo). Practice GRAPEVINES if teaching actual dance rather than simplification. Practice IN, 2, 3, 4; OUT, 2, 3, 4, followed by a running STEP or GRAPEVINE clockwise.

**TEACHING SUGGESTIONS** SAY & DO Part I. SAY & DO simplification of Part II. If using actual Part II, practice sequence of GRAPEVINE, FORWARD 2, 3, 4; GRAPEVINE with individual tempo before group SAY & DO, adding on the HEEL, REST, HEEL, REST. Practice the transitions from Part I to Part II and back to Part I, and then add the music.

**CHAIR DANCING**

**PART II** STEP in place.

# Mayim

(my-YEEM)
Water
Israel

**RECORDING** *Rhythmically Moving 5*

**INTRODUCTION** 8 microbeats

**FORMATION** Single circle facing center, hands joined

**PART I** *CW*

| CROSS | SIDE | BACK | SIDE | CROSS | SIDE | BACK | SIDE |
|---|---|---|---|---|---|---|---|
| R | L | R | L | R | L | R | L |
|  |  |  |  |  |  |  | *REPEAT* |

**Beat 1–16** Grapevine 4 times moving clockwise, beginning R foot crossing in front of L foot

**PART II**

| IN (RUN) | IN (2) | IN (3) | IN (4) | OUT (CLAP) | OUT (2) | OUT (3) | OUT (4) |
|---|---|---|---|---|---|---|---|
| R | L | R | L | R | L | R | L |
|  |  |  |  |  |  |  | *REPEAT* |

**Beat 1–4** Run R, L, R, L foot in to center of circle (raise arms)

**5–8** Run R, L, R, L foot out backing up (lower arms); a clap may be added on the first OUT step (beat 5)

**9–16** Repeat Part II, beats 1–8

**BRIDGE** *CW*

| FWD | FWD | FWD | HOP |
|---|---|---|---|
| R | L | R | R |

**Beat 1–3** Run R, L, R foot forward clockwise

**4** Hop R foot turning to face center, bringing L foot in

**PART III**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| HOP | HOP<br>(2) | HOP<br>(3) | HOP<br>(4) | HOP | HOP<br>(2) | HOP<br>(3) | HOP<br>(4) |
| R | R | R | R | R | R | R<br>*REPEAT* | R<br>*OPP. FTWK* |

**Beat 1** Hop on R foot touching L foot in front of R foot

**2** Hop on R foot touching L foot to left side

**3–8** Repeat beats 1–2, three more times

**9** Hop on L foot and touch R foot in front

**10** Hop on L foot touching R foot to right side

**11–16** Repeat beats 9–10, three more times

**NOTE** If desired, release hands on Part III, beats 9–16, and clap hands in front of body each time foot touches in front. (Clap a little higher each time.)

**LEAD-UP ACTIVITIES** Practice GRAPEVINE (individual tempo). Practice touching the free foot forward and sideward while hopping (individual tempo). Practice combining GRAPEVINES with IN 4 steps and OUT 4 steps (individual tempo).

**TEACHING SUGGESTIONS** Practice 4 GRAPEVINE steps moving clockwise (SAY & DO). SAY & DO Parts I and II. Practice FORWARD, 2, 3, HOP, moving clockwise, beginning R foot and bringing the L foot toward the center on the HOP. Add on 8 HOPS on the R foot followed by 8 HOPS on the L foot—add the TOUCH after the sequence has been learned without it (SAY & DO). SAY & DO Part III. SAY & DO the entire dance and then add the music.

**CHAIR DANCING**

**PART I** Do as described with small steps using CHERKESSIYA.

**PART II** WALK feet away from and toward the chair.

**PART III** Do in place.

# Romanian Hora

Triple Hora
**Romania**

**RECORDING** *Rhythmically Moving 7*

**INTRODUCTION** 8 microbeats

**FORMATION** Circle facing center, arms in "T" position

**PART I** *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| CROSS | SIDE | BACK | SIDE | CROSS | SIDE | BACK | SIDE |
| L | R | L | R | L | R | L | R |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| CROSS | SIDE | BACK | SIDE | CROSS | SIDE | JUMP | JUMP |
| L | R | L | R | L | R | B | B |

*REPEAT PART I OPP. DIR. OPP. FTWK.*

**Beat 1-4** Grapevine moving counterclockwise beginning L foot

**5-12** Repeat beats 1–4, two more times

**13** Step L foot crossing in front of R foot

**14** Step R foot sideward right

**15-16** Jump 2 times

**17-32** Repeat Part I, beats 1–16, beginning R foot moving clockwise

**TO SIMPLIFY** RUN 14 steps followed by 2 JUMPS counterclockwise then clockwise

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| *CCW* | | | | *CW* | | | |
| SIDE | BACK | SIDE | HOP | SIDE | BACK | SIDE | HOP |
| R | L | R | R | L | R | L | L |

*4X*

**Beat 1** Step R foot sideward right

**2** Step L foot crossing in back of R foot

**3** Step R foot sideward right

**4** Hop R foot swinging L foot in front of R leg

**5-8** Repeat beats 1–4 beginning L foot sideward left

**9-32** Repeat Part II, beats 1–8, three more times

**PART III**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SCISSOR | | SCISSOR | | SCISSOR | SCISSOR<br>(2) | SCISSOR<br>(3) | SCISSOR<br>(4) |
| R | | L | | R | L | R | L |

3X

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SCISSOR | | SCISSOR | | SCISSOR | SCISSOR | SCISSOR | |
| R | | L | | R | L | R | |

**Beat 1-2** Leap on R foot in place extending L heel in (scissor)

**3-4** Leap on L foot in place extending R heel in

**5-8** Leap on R, L, R, L foot in place (scissor)

**9-24** Repeat Part III, beats 1–8, two more times

**25-28** Repeat beats 1–4

**29-32** Leap on R, L, R foot in place, rest beat 32

**LEAD-UP ACTIVITIES** Practice 14 RUNS followed by 2 JUMPS in place (SAY & DO). Practice GRAPEVINES each direction (individual tempo). Practice SIDE, BACK, SIDE each direction (individual tempo), and then add the HOP. Practice SCISSOR KICKS.

**TEACHING SUGGESTIONS** Practice GRAPEVINES with group SAY & DO. Practice CROSS, SIDE, JUMP, JUMP with group SAY & DO. SAY & DO Part I and add music before teaching Parts II and III. Practice Part II with group SAY & DO. Leave out the HOP at first and add it as students are comfortable. Practice LEAP, REST, LEAP, REST with group SAY & DO and add on 4 SCISSOR steps. SAY & DO Part III. Practice the transitions between parts. SAY & DO the entire dance and then add the music.

**CHAIR DANCING**

**PART I** Substitute CHERKESSIYA steps for GRAPEVINE steps.

**PART II** Do as described.

**PART III** Do as described.

# Sweet Girl (Sirun Akhchik)

**Armenia**

**RECORDING** *Rhythmically Moving 7*

**INTRODUCTION** Pickup plus 7 microbeats

**FORMATION** Line, arms in "W" position with little fingers joined

**PART I**

CCW

| | | | |
|---|---|---|---|
| FWD / CLOSE | FWD | FWD / CLOSE | FWD |
| R L | R | L R | L |

CCW

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | BACK | SIDE / PIVOT (½ R) | SIDE | BACK (CLAP) | SIDE / PIVOT (½ L) | SIDE | BACK |
| R | L | R (R) | L | R | L (L) | R | L |

**Beat 1-4** Two-step beginning R foot, L foot forward counterclockwise

**5** Step R foot sideward right (facing center)

**6** Step L foot crossing in back of right (lean body out)

**7** Step R foot sideward with pivot ½ to the right on the R foot (body turns clockwise)

**8** Step L foot sideward left (facing out)

**9** Step R foot crossing in back of L foot (clap)

**10** Step L foot sideward with pivot ½ to left on the L foot (body turns counterclockwise)

**11** Step R foot sideward right (facing in)

**12** Step L foot crossing in back of R foot

### TO SIMPLIFY

**Beats 1-4** Walk R, L, R, L foot

**LEAD-UP ACTIVITIES** Practice stepping R foot with a PIVOT ½ right then L foot with a PIVOT ½ left. The movement around the circle is counterclockwise (individual tempo). Encourage students to take large steps. Practice moving counterclockwise with a series of SIDE, BACK, SIDE/PIVOT patterns. Make sure students balance themselves on the PIVOT and do not step down on the free foot until the next SIDE step (individual tempo). Practice quick TWO-STEPS before the change from the simplified 4 WALKS to the 2 TWO-STEPS (individual tempo).

**TEACHING SUGGESTIONS** Practice FORWARD, 2, 3, 4; SIDE, BACK beginning R foot moving counterclockwise (individual tempo, then SAY & DO). Add on the PIVOT ½ following the SIDE, BACK, SIDE, then add on another SIDE, BACK, SIDE/PIVOT ½. Note for the students that they have their backs to the center of the circle on this second SIDE, BACK, SIDE/PIVOT ½. Finally, add on the SIDE, BACK of beats 11–12. Do not add the clap until the students are comfortable with the dance. SAY & DO the entire dance and then add the music. Add the TWO-STEP, beats 1–4 when the dance is reviewed.

### CHAIR DANCING

**Beat 1-4** Do the four WALKS or the 2 TWO-STEPS in place

**5-10** Substitute a side-to-side stepping pattern (SIDE, BACK, SIDE—SIDE, BACK, SIDE—SIDE, BACK)

# Even Dance Steps

**STEP HOP**

Examples:

| | | | |
|---|---|---|---|
| STEP | HOP | STEP | HOP |

| | | | |
|---|---|---|---|
| IN | HOP | IN | HOP |

# Branle Normand

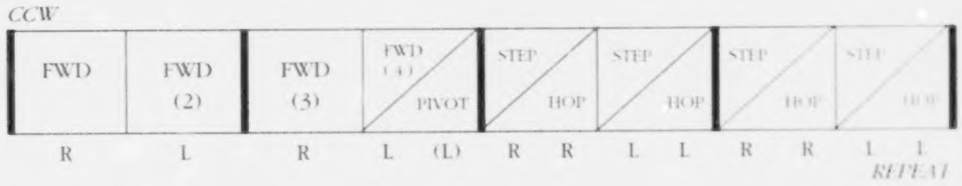
(branl-nor-MAHN)
Branle From Normandy
France

**RECORDING** *Rhythmically Moving 6*

**INTRODUCTION** 4 macrobeats

**FORMATION** Circle, hands held at shoulder level, "W" position

**PART I**


CCW
FWD
FWD (2)
FWD (3)
FWD (4)
PIVOT
STEP
HOP
STEP
HOP
STEP
HOP
STEP
HOP
R
L
R
L
(L)
R
R
L
L
R
R
L
L
REPEAT

**Beat 1** Step-bend R foot forward counterclockwise

**2** Step-bend L foot forward counterclockwise

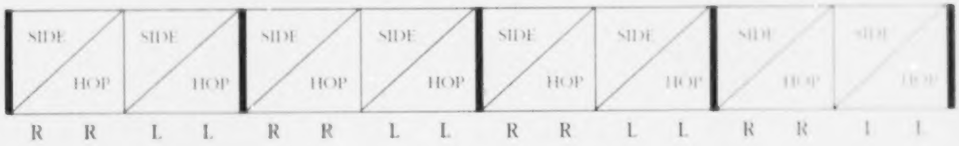
**3-4** Repeat beats 1–2 and turn to face center

**5** Step hop R foot in place, swinging L foot in

**6** Step hop L foot in place, swinging R foot out

**7-8** Repeat beats 5–6

**9-16** Repeat beats 1–8


SIDE
HOP
SIDE
HOP
SIDE
HOP
SIDE
HOP
SIDE
HOP
SIDE
HOP
SIDE
HOP
SIDE
HOP
R
R
L
L
R
R
L
L
R
R
L
L
R
R
L
L

**17** Side hop R foot sideward right, R arm straight, L arm bent (bring L foot to R calf with knee turned out); turn head to face bent arm

**18** Side hop L foot sideward left, L arm straight, R arm bent (bring R foot to L calf with knee turned out); turn head again

**19-24** Repeat beats 17–18, three more times

**NOTE** If males and females are alternated in the circle, the males turn their heads to face the straight arm.

**LEAD-UP ACTIVITIES** Practice walking in a STEP/BEND movement pattern (individual tempo). Allow the STEP and the BEND to take the same amount of time. Practice the STEP HOP, kicking the free leg IN; practice kicking it OUT; practice bringing the free foot to the hopping leg and turning the knee out (individual tempo).

**TEACHING SUGGESTIONS** Practice the STEP BEND to the music. Practice the STEP HOP to the music. Practice swinging the L leg IN when the R foot is doing the STEP HOP and the R leg OUT when the L foot is doing the STEP HOP. Add this to music. Do the side-to-side SIDE HOP, bringing the free foot to the calf of the hopping leg. Practice the transition of the STEP HOP with the free leg swinging IN, then OUT to the SIDE HOP. SAY & DO the dance sequence, then add music.

**CHAIR DANCING** Substitute lifting the free leg for the BEND of the supporting leg. Do the STEP HOP with leg swing on the diagonal and the SIDE HOP with the knee turned OUT slightly.

# Debka Kurdit

(DEB-kah koor-DEET)
Debka of the Kurdish People
Israel (Arab)

**RECORDING** *Rhythmically Moving 7*

**INTRODUCTION** 8 microbeats

**FORMATION** Short lines in shoulder hold, "T" position

**PART I**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | BEND | OUT | BEND | IN | BEND | OUT | BEND |
| L | (L) | R | (R) | L | (L) | R | (R)<br>*REPEAT* |

**Beat 1** Step L foot in (lift R leg in back with knee bent)
**2** Bend L knee
**3** Step R foot out (lift L leg in front with knee bent)
**4** Bend R knee
**5-16** Repeat Part I, beats 1–4, three more times

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | HOP | OUT | HOP | IN | HOP | OUT | HOP |
| L | L | R | R | L | L | R | R<br>*REPEAT* |

**Beat 1-2** Step hop L foot in (lift R leg in back—higher, bigger motion)
**3-4** Step hop R foot out (lift L leg in front—higher, bigger motion)
**5-16** Repeat Part II, beats 1–4, three more times

**NOTE** Stay on R foot to begin Part III.

**PART III**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| BOUNCE | BOUNCE | BOUNCE | IN | BOUNCE | BOUNCE | BOUNCE | IN |
| (R) | (R) | (R) | L | (L) | (L) | (L) | R |
| | | | | | | | *REPEAT* |

**Beat 1-3** Bounce 3 times on R foot with L leg reaching in front of body

**4** Step L foot toward the center with accent

**5-8** Repeat beats 1–4, bouncing L foot and stepping R foot toward the center

**9-16** Repeat Part III, beats 1–8

**PART IV**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | | OUT<br>OUT | OUT | IN | | OUT<br>OUT | OUT |
| L | | R L | R | L | | R L | R |
| | | | | | | | *REPEAT* |

**Beat 1-2** Step L foot in, then rest on beat 2

**3-4** Step R, L, R foot out (3 &, 4)

**5–16** Repeat Part IV, beats 1–4, three more times

**PART V**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | BEND | OUT | BEND | IN | BEND | OUT | BEND |
| L | (L) | R | (R) | L | (L) | R | (R) |
| | | | | | | | *REPEAT* |

**Beat 1-16** Repeat Part I, beats 1–16

**PART VI** *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| CROSS | SIDE | CROSS | SIDE | CROSS | SIDE | CROSS | SIDE |
| L | R | L | R | L | R | L | R |
| | | | | | | | *REPEAT* |

**Beat 1** Step L foot crossing in front of R foot

**2** Step R foot sideward right

**3-16** Repeat Part VI, beats 1–2, seven more times

**NOTE** Keep body low with straight back.

**LEAD-UP ACTIVITIES** Practice rocking FORWARD and BACKWARD—one foot FORWARD and the other one BACKWARD (individual tempo). Practice STEP HOP in place. Practice STEP HOP IN and OUT, then do one IN, one OUT (individual tempo). Practice balancing on one foot for 3 beats, then change feet on fourth beat (individual tempo). PAT the legs with both hands in a steady beat. Speak the pattern of "1, 2, 3 &, 4" (group beat). WALK pattern (individual tempo). Practice a CROSS, SIDE pattern (individual tempo).

**TEACHING SUGGESTIONS** Practice IN, BEND, OUT, BEND (rocking pattern). Substitute a HOP for the BEND to create IN, HOP, OUT, HOP—begin L foot (SAY & DO). Practice balancing on the R foot for 3 beats while extending the L foot IN (BOUNCE, BOUNCE, BOUNCE, IN)—change feet on beat 4 and repeat. Do this pattern several times (SAY & DO). Practice the transition from OUT, HOP (R foot) to Part III. Practice Part IV (IN, REST, OUT/OUT, OUT) several times (SAY & DO). Practice the transition from Part III to Part IV. Practice Part VI CROSS, SIDE moving right and beginning R foot (SAY & DO). Practice the transition from Part VI to Part I. Put the dance together with group SAY & DO, then add music.

### CHAIR DANCING

### PARTS

| | |
|---|---|
| **I, II & V** | STEP IN and OUT on a diagonal. |
| **PART IV** | Keep steps small. |
| **PART VI** | Do in place. |

# D'Hammerschmiedsgsell'n

(DHAH-mur-shmeeds-g-ZEHL-n)
The Journeyman Blacksmith
Germany

**RECORDING** *Rhythmically Moving 7*

**INTRODUCTION** 4 measures, (12 microbeats) feel of three

**FORMATION** Groups of four, two facing two

**ALTERNATE FORMATION** Pairs randomly placed

**PART I**

| | | | | | |
|---|---|---|---|---|---|
| PAT<br>(ME) | CHEST<br>(ME) | CLAP<br>(ME) | HIT R<br>(YOU) | HIT L<br>(YOU) | HIT BOTH<br>(YOU) |

*8X*

**Beat 1** Pat thighs (both hands)
**2** Pat chest with both hands
**3** Clap own hands
**4** Hit opposite's R hand with your R hand
**5** Hit opposite's L hand with your L hand
**6** Hit opposite's two hands with your two hands
**7–48** Repeat beats 1–6 seven more times and join hands in circle of 4 dancers

**NOTE** In groups of 4, work diagonally across from partner—1's beginning with beat 1 and 2's beginning with beat 4, *simultaneously*.

**PART I (SIMPLIFIED)**

| | | | | | |
|---|---|---|---|---|---|
| CLAP<br>(ME) | CLAP<br>(ME) | CLAP<br>(ME) | HIT<br>(YOU) | HIT<br>(YOU) | HIT<br>(YOU) |

*8X*

**Beat 1–6** CLAP hands or PAT thighs 3 times and HIT partner's hands 3 times
**7–48** Repeat beats 1–6 seven more times

**PART IIA** *CW CIRCLE*

| | | | | | |
|---|---|---|---|---|---|
| FWD | | HOP | FWD | | HOP |
| R | | R | L | | L |

*4X*
*REPEAT OPP. DIR.*

**Beat 1** Step R foot forward clockwise
**2** Rest
**3** Hop R foot in place
**4** Step L foot forward clockwise
**5** Rest
**6** Hop L foot in place
**7-24** Repeat beats 1–6, three more times
**25-48** Repeat Part II, beats 1–24, moving counterclockwise

**TO SIMPLIFY** Leave out the HOP in Part II

**NOTE** No R foot or L foot needs to be specified.

**PART I** Repeat Part I, beats 1–48

**PART IIB** *CW STAR*

| | | | | | |
|---|---|---|---|---|---|
| FWD | | HOP | FWD | | HOP |
| R | | R | L | | L |

*4X*
*REPEAT OPP. DIR.*

**Beat 1-48** Repeat Part IIA substituting R Hand Star and L Hand Star

**PART I** Repeat Part I, beats 1–48

**PART IIC** *CW CIRCLE*

| | | | | | |
|---|---|---|---|---|---|
| FWD | | HOP | FWD | | HOP |
| R | | R | L | | L |

*4X*
*REPEAT OPP. DIR.*

**Beat 1-48** Repeat Part IIA

**LEAD-UP ACTIVITIES** Practice using music in 3/4 meter—PAT thighs 3 times, then CLAP 3 times. Practice a sequence of PAT thighs, HIT chest, CLAP hands several times. Practice a sequence of pushing R hand FORWARD, L hand FORWARD, both hands FORWARD. Practice walking in this meter, stepping on the first beat of each measure (individual tempo). Practice hopping—3 on one foot and 3 on the other (individual tempo). Practice skipping slowly (WALK, REST, HOP) (individual tempo).

**TEACHING SUGGESTIONS** Have students work in pairs on Part I to their own tempo. Do Part I to a group beat (SAY & DO). Have students work on Parts I, IIA, and IIB with their partner. Do parts to a group beat (SAY & DO). Do the dance with group SAY & DO and then add music. Add groups of 4 the second time the dance is presented.

### CHAIR DANCING

**PART I** Do facing a partner.

**PART II** Do in place holding hands with the partner or substitute arm motions.

# Hora

(hoh-RAH)
Circle Dance
**Israel**

**RECORDING** *Rhythmically Moving 4*

**INTRODUCTION** 8 microbeats (begin dance with vocal)

**FORMATION** Single circle facing center, "T" position or hands held down

**NOTE** A double circle may be used with one circle moving in the opposite direction.

**PART I**

*CW*

| SIDE | BACK | SIDE | HOP | SIDE | HOP |
|---|---|---|---|---|---|
| L | R | L | L | R | R |

**Beat 1** Step L foot sideward left
**2** Step R foot crossing in back of L foot
**3** Step L foot sideward left
**4** Hop L foot while swinging R foot toward center
**5** Step R foot sideward right
**6** Hop R foot and swing L foot

**NEW HORA**

*CW*

| SIDE | CROSS | JUMP | HOP (KICK) | STEP<br>STEP | STEP |
|---|---|---|---|---|---|
| L | R | B | L (R) | R L | R |

**Beat 1** Step L foot sideward left
**2** Step R foot crossing in front of L foot
**3** Jump on both feet
**4** Hop L foot and kick R foot across and in front of L foot
**5-6** Step R, L, R in place

**LEAD-UP ACTIVITIES** Practice STEP HOP in place (individual tempo). Practice SIDE, BACK, SIDE, HOP (individual tempo).

**TEACHING SUGGESTIONS** Teach the *Hasapikos* first and relate this dance to it. Practice the sequence with learner SAY & DO and add the music.

**CHAIR DANCING** Do steps in place.

# Machar

(muh-CHAR)
Tomorrow
**Israel**

**RECORDING** *Rhythmically Moving 5*

**INTRODUCTION** 16 microbeats

**FORMATION** Groups of 3 side by side, facing counterclockwise, hands joined

**PART I**

*CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) | CROSS | HOP | CROSS | HOP |
| R | L | R | L | R | R | L | L |

*4X*

**Beat 1-4** Run R, L, R, L foot forward counterclockwise

**5-6** Step hop R foot crossing in front of L foot

**7-8** Step hop L foot crossing in front of R foot

**9-32** Repeat Part I, beats 1–8, three more times, then middle dancer and outside dancer face each other

**NOTE** STEP HOP forward instead of crossing when learning the dance, or simplify and leave out the hop.

**PART II**

*CW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | CLAP | SIDE | CLAP | TURN<br>(R ELBOW) | TURN<br>(2) | TURN<br>(3) | TURN<br>(4) |
| R | | L | | R | L | R | L |

*CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| TURN<br>(L ELBOW) | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| R | L | R | L | R | L | R | L |

|  |  |  |  |  |  |  |  |
|---|---|---|---|---|---|---|---|
|  |  |  |  | *CW* |  |  |  |
| SIDE | CLAP | SIDE | CLAP | TURN (R ELBOW) | 2 | 3 | 4 |
| R |  | L |  | R | L | R | L |

|  |  |  |  |  |  |  |  |
|---|---|---|---|---|---|---|---|
| *CCW* |  |  |  | *CCW* |  |  |  |
| TURN (L ELBOW) | 2 | 3 | 4 | FWD | 2 | 3 | 4 |
| R | L | R | L | R | L | R | L |

**Beat 1-2** Both dancers step sideward right, then clap near R shoulder on beat 2

**3-4** Repeat sideward step to left and clap over L shoulder (partner on left may do same action)

**5-8** Middle dancer and *outside* dancer hook R elbows and turn with 4 steps

**9-16** Middle dancer and *inside* dancer hook L elbows and turn with 8 steps; middle dancer ends facing inside dancer

**17-24** Repeat Part II, beats 1–8, with *inside* dancer

**25-28** Middle dancer hooks L elbow with *outside* dancer and turns in 4 steps

**29-32** Middle dancer moves forward 4 steps to join 2 new dancers

**NOTE** No R foot or L foot needs to be specified in Part II.

**LEAD-UP ACTIVITIES** Practice combinations of running steps and STEP HOPS (individual tempo). Groups of 3 dancers practice R and L elbow turns with the middle person working with the 2 persons on each side.

**TEACHING SUGGESTIONS** Have groups of 3 dancers practice the sequence in Part I at a tempo agreed upon by the three. SAY & DO Part I, and then add the music. Have the groups review the beat structure and movement sequence for Part II and practice in groups of three. Do Part II with group SAY & DO. SAY & DO the entire dance, and then add the music.

**CHAIR DANCING**

**PART I** Do in place.

**PART II**

**Beat 1-8** Do in place

**9-16** Do HEEL, STEP 4 times

**17-32** Repeat beats 1–16

Dance may be executed in wheelchairs.

# Makazice Kolo

(mah-KAH-zee-tseh KOH-loh)
Little Scissors
**Serbia (Yugoslavia)**

**RECORDING** *Rhythmically Moving 7*

**INTRODUCTION** 8 microbeats

**FORMATION** Broken circle of dancers, hands held in "V" position (kolo hold), face center

**PART I**

| CCW | | | | CW | | | |
|---|---|---|---|---|---|---|---|
| SIDE / BACK | SIDE / BACK | SIDE / BACK | SIDE / HOP | SIDE / BACK | SIDE / BACK | SIDE / BACK | SIDE / HOP |
| R L | R L | R L | R R | L R | L R | L R | L L |

**Beat 1** Step R foot sideward right
**&** Step L foot crossing in back of R foot
**2-3** Repeat beat 1 &, two more times
**4 &** Step hop R foot sideward right
**5-8** Repeat Part I, beats 1–4, sideward left beginning L foot

**TO SIMPLIFY** Leave out the hop.

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | CROSS | CHUG / APART | TOG | IN | CROSS | CHUG / APART | TOG |
| R | L | B B | B | R | L | B B | B |

**Beat 1** Step R foot in toward center of circle
**2** Cross L foot over R foot (weight on both feet)
**3** Chug out, keep weight on balls of feet
**&** Uncross L foot placing weight on both feet (toes-in, heels-out position)

**4** Bring feet together, lowering heels

**5-8** Repeat Part II, beats 1–4

**STYLE NOTE** In Part II a bouncing motion occurs on each beat.

**LEAD-UP ACTIVITIES** Practice SIDE/BACK (individual tempo). Practice jumping with feet slightly apart, toes IN, then bring them together; stand with the L foot crossed over the R foot before jumping to the toes IN position (individual tempo). Practice chugging backward (individual tempo).

**TEACHING SUGGESTIONS** Practice 3 SIDE/BACK steps with group SAY & DO then add on the SIDE/HOP. SAY & DO Part I. Practice Part II at individual tempo. SAY & DO beginning with CHUG/APART, TOGETHER and then precede that pattern with IN, CROSS. SAY & DO the entire dance and then add the music.

**CHAIR DANCING** Do as described.

# Niguno Shel Yossi

(nih-GOO-no shell yoh-SEE)
Yossi's Tune
Israel

**RECORDING** *Rhythmically Moving 6*

**INTRODUCTION** 8 microbeats

**FORMATION** Partners in a single circle, hands joined

**PART I**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| STEP | HOP | STEP | HOP | IN | IN (2) | IN (3) | IN (4) |
| R | R | L | L | R | L | R | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| STEP | HOP | STEP | HOP | OUT | OUT (2) | OUT (3) | OUT (4) |
| R | R | L | L | R | L | R | L |

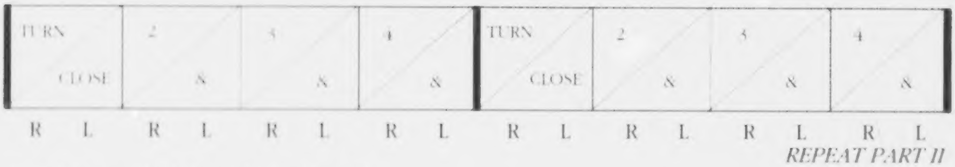
*REPEAT PART I*

| | |
|---|---|
| **Beat 1-2** | Step hop R foot kicking L foot in |
| **3-4** | Step hop L foot kicking R foot in |
| **5-8** | Step R, L, R, L foot toward the center (raise arms) |
| **9-12** | Repeat beats 1–4 |
| **13-16** | Step R, L, R, L foot out (lower arms) |
| **17-32** | Repeat Part I, beats 1–16, and turn to face partner |

**NOTE** Omit the KICK with the STEP HOP when learning the dance.

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| STEP | STAMP | STEP | STAMP | FWD | FWD (2) | FWD (3) | FWD (4) |
| R | (L) | L | (R) | R | L | R | L |



**Beat 1** Step R foot slightly sideward right

**2** Stamp L foot next to R foot (clap hands over R shoulder)

**3** Step L foot slightly sideward left

**4** Stamp R foot (clap over L shoulder)

**5-8** Step R, L, R, L foot forward passing R shoulders with partner

**9-16** Israeli turn with new partner, use 8 buzz steps

**17-32** Repeat Part II, beats 1–16, progressing to a second new person; end Part II facing center to begin dance again

**NOTE** Buzz turn may be simplified to walking steps around.

**LEAD-UP ACTIVITIES** Practice STEP HOPS (individual tempo). Practice combining 2 STEP HOPS with 4 steps IN and with 4 steps OUT (individual tempo). Practice STEP, STAMP, STEP, STAMP, FORWARD, 2, 3, 4 (individual tempo). Practice BUZZ TURN with partner (partner beat). Begin with a steady beat walk.

**TEACHING SUGGESTIONS** SAY & DO Part I. SAY & DO Part II up to the BUZZ TURN, then add the TURN. Practice the transition from Part II to the repeat of Part II to be certain everyone is traveling in the original direction. Practice the transition from Part II back to the beginning. SAY & DO the entire dance and then add the music.

**CHAIR DANCING**

**PART II** Substitute steps in place for the FORWARD steps and TURN, or further substitute PAT, CLAP for the TURN.

May be adapted for wheelchairs.

# Seven Jumps

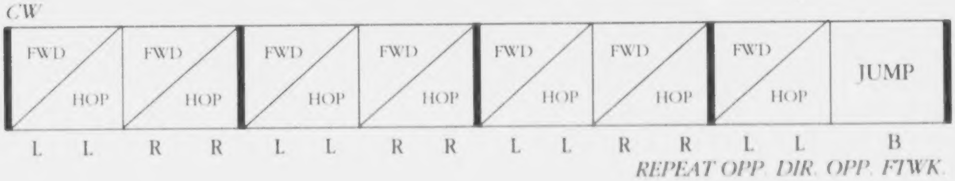
## Denmark

**RECORDING** *Rhythmically Moving 2*

**INTRODUCTION** 4 macrobeats

**FORMATION** Single circle facing clockwise, hands joined

**PART I**



CW
FWD
HOP
FWD
HOP
FWD
HOP
FWD
HOP
FWD
HOP
FWD
HOP
FWD
HOP
JUMP
L L R R L L R R L L R R L L B
REPEAT OPP. DIR. OPP. FTWK.

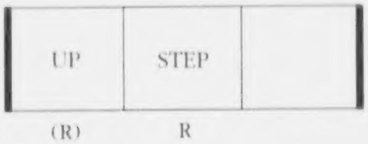
**Beat 1–7** Step hop seven times clockwise beginning L foot

**8** Jump on both feet

**9–16** Repeat beats 1–8 counterclockwise beginning R foot and release handhold for Part II

**TO SIMPLIFY** Run in place 12 steps, omiting a correct foot, and jump once for beats 7–8; repeat

**PART IIA**



**SUSTAINED CHORD 1** Raise R knee (hands are on the hips)

**CHORD** R foot back on the floor

**SUSTAINED CHORD 2** Wait

**PART I** Repeat Part I, beats 1–16

**PART IIB**

| | | | | |
|---|---|---|---|---|
| UP | STEP | UP | STEP | |
| (R) | R | (L) | L | |

**SUSTAINED CHORD 1** Raise R knee as in Part IIA

**CHORD** R foot back on the floor

**SUSTAINED CHORD 2** Raise L knee

**CHORD** L foot back on the floor

**SUSTAINED CHORD 3** Wait

**PART I** Repeat Part I, beats 1–16

**SUSTAINED CHORDS 1–3 PLUS CHORDS** Repeat Part IIB above

Add the following movements, one at a time, on the sustained chords after each repeat of Part I

- Kneel on R knee
- Kneel on L knee
- Put R elbow on the floor
- Put L elbow on the floor
- Touch forehead to the floor
- Finish with Part I

**NOTE** Young children can run 12 steps in place or clockwise followed by a jump held through beat 8. Then repeat counterclockwise. When running in place jump on beat 7 and rest on beat 8. Have the children make up a series of held movements for the sustained notes.

**LEAD-UP ACTIVITIES** Have students practice step hops one direction and then another (individual tempo). Being able to start and stop is important. Have students practice balancing on one foot and then the other.

**TEACHING SUGGESTIONS** Students practice FORWARD HOPS alone, with a partner and then with full group (use SAY & DO). Do Part I with SAY & DO and then with music. Try the different balances for Part II. Add the transitions from the sustained notes back to Part I. Dance to the music.

**CHAIR DANCING** Do Part I as described. Raise and lower the legs as described in Part II. Have the students suggest adaptations for the remainder of the sustained notes.

# Shibolet Basadeh

(shih-bo-LET bah-sah-DEH)
A Sheaf in the Field
Israel

**RECORDING** *Rhythmically Moving 5*

**INTRODUCTION** 12 microbeats (begin dance with vocal)

**FORMATION** Circle facing center, hands joined

**PART I**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| *CCW* | | | | | | | |
| SIDE | CLOSE | SIDE | CLOSE | SIDE | CLOSE | SIDE | HOP<br>(½ TURN) |
| R | L | R | L | R | L | R | R |

*4X OPP. FTWK.*

**Beat 1** Step R foot sideward right moving counterclockwise
**2** Step L foot next to R foot
**3-6** Repeat beats 1–2, two more times
**7** Step R foot sideward right
**8** Hop R foot turning ½ clockwise (traveling counterclockwise) to face out of circle
**9-16** Repeat beats 1–8 with opposite footwork, end facing center (continue to move counterclockwise around the circle)
**17-32** Repeat beats 1–16

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| *CCW* | | | | *CCW* | | | |
| FWD | HOP | FWD | HOP<br>(½ TURN) | BWD | HOP | BWD | HOP<br>(½ TURN) |
| R | R | L | L | R | R | L | L |

*REPEAT*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | HOP | IN | HOP | OUT | HOP | OUT | HOP |
| R | R | L | L | R | R | L | L |

| | | | |
|---|---|---|---|
| OUT | HOP | OUT | HOP |
| R | R | L | L |

**Beat 1** Step R foot forward counterclockwise

**2** Hop R foot

**3** Step L foot forward counterclockwise

**4** Hop L foot turning ½ counterclockwise to face clockwise

**5-8** Repeat beats 1–4 backward counterclockwise, end facing counterclockwise

**9-16** Repeat beats 1–8

**17-20** Step hop R foot, L foot in (large step hops raising arms up)

**21-28** Step hop R, L, R, L foot out (small step hops lowering arms)

**LEAD-UP ACTIVITIES** Practice sliding, then execute ½ TURNS in the moving direction (individual tempo). Practice SIDE, CLOSE (individual tempo). Practice STEP HOP (individual tempo). Practice STEP HOP and execute a ½ TURN on the HOP (individual tempo).

**TEACHING SUGGESTIONS** Practice 3 SIDE, CLOSE steps (use individual tempo then SAY & DO) and add on the SIDE, HOP turning ½ in the moving direction (counterclockwise). Practice Part I with group SAY & DO. Practice moving FORWARD with 2 STEP HOPS beginning R foot, then BACKWARD in the same direction with 2 STEP HOPS, turning ½ after each 2 STEP HOPS (use individual tempo, then SAY & DO). Add on 2 STEP HOPS IN and 4 STEP HOPS OUT. SAY & DO the entire dance and then add the music.

### CHAIR DANCING

**PART I** Do in place beginning with feet off to the right and omit TURN (feet move back and forth across in front of the chair).

**PART II** Do in place without the TURN, moving feet away from and toward the chair for IN and OUT.

# Sicilian Tarantella [or Tarentella Siciliana]

## Italy (Sicilian)

**RECORDING** *Rhythmically Moving 6*

**INTRODUCTION** Pickup plus 8 microbeats

**FORMATION** Groups of four, two facing two (if couples, males on the same side)

**PART IA**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| STEP | HOP<br>(KICK) | STEP | HOP<br>(KICK) | RUN | RUN<br>(2) | RUN<br>(3) | RUN<br>(4) |
| R | R (L) | L | L (R) | R | L | R | L |

4X

**Beat 1-2** Step hop R foot kicking L foot; clap hands overhead on hop

**3-4** Step hop L foot kicking R foot; clap hands overhead on hop

**5-8** Run R, L, R, L foot in place (snap fingers overhead each beat)

**9-32** Repeat Part IA, beats 1–8, three more times

**PART IIA**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | IN<br>(2) | IN<br>(3) | IN<br>(4) | OUT | OUT<br>(2) | OUT<br>(3) | OUT<br>(4) |
| R | L | R | L | R | L | R | L |

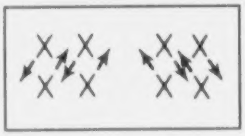
4X OPP. DIR.

**Beat 1-4** Run R, L, R, L foot diagonally right in (clap on beat 4)

**5-8** Run R, L, R, L foot diagonally left out (clap on beat 8 behind the back)

**9-16** Repeat beats 1–8 diagonally left in and right out

**17-32** Repeat Part IIA, beats 1–16



**PART III** *CW*

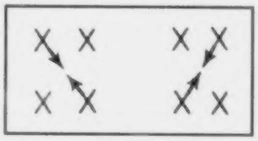
| | | | | | | | |
|---|---|---|---|---|---|---|---|
| TURN (ELBOW) | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| R | L | R | L | R | L | R | L |

*4X OPP. ELBOW*

**Beat 1-8** Partners on the right do a R elbow turn

**9-16** Partners on the left do a R elbow turn

**17-32** Repeat with L elbow turns



**PART IB**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| AROUND (DO-SI-DO) | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| R | L | R | L | R | L | R | L |

*4X OPP. DIR.*

**1-16** Repeat Part III, beats 1–16 with R shoulder do-si-do, partners on right then left

**17-32** Repeat Part III, beats 17–32 with L shoulder do-si-do, partners on right then left

**PART IIB** *CCW SKIP*

**SKIP**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD<br>HOP | FWD (2)<br>HOP | FWD (3)<br>HOP | FWD (4)<br>HOP | FWD<br>HOP | FWD<br>HOP | FWD<br>HOP | TURN<br>HOP |
| R R | L L | R R | L L | R R | L L | R R | L L |

**STAR** *CW STAR*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD (2) | FWD (3) | FWD (4) | FWD | FWD (2) | FWD (3) | FWD (4) |
| R | L | R | L | R | L | R | L |

*REPEAT PART IIB*

**Beat 1-8** Skip 8 times counterclockwise in circle of 4 persons, hands on hips

**9-16** Walk 8 steps clockwise using R hand Star

**17-32** Repeat Part IIB, beats 1–16

**LEAD-UP ACTIVITIES** Practice the STEP HOP (individual tempo) swinging the free leg IN on the HOP. Practice running, kicking the feet UP behind (individual tempo). Practice R and L elbow turns and DO-SI-DO patterns with a partner (partner beat).

**TEACHING SUGGESTIONS** Practice Part IA with group SAY & DO—leave out the CLAP and SNAP while learning. Practice Part IIA with group SAY & DO, then add the CLAP. Practice Parts IA and IIA in the dance formation and add music. Practice Parts III and IB in the dance formation. Add Part IIB. SAY & DO the entire dance and add the music.

**CHAIR DANCING** Do in place. May be adapted for wheelchairs.

# Even
# Dance Steps

**SCHOTTISCHE**

Example:

| | | | |
|---|---|---|---|
| IN | IN | IN | HOP |

# Bekendorfer Quadrille

(BECK-en-door-fur quad-RILL)

Germany

**RECORDING** *Rhythmically Moving 4*

**INTRODUCTION** 8 microbeats

**FORMATION** Square sets

**PART IA** *CW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | HOP | FWD | HOP | FWD | HOP | FWD | HOP |
| R | R | L | L | R | R | L | L |
| | | | | | | *2X CW* | *2X CCW* |

**Beat 1-16** Step hop 8 times forward clockwise, beginning R foot (hands joined in circle)

**17-32** Step hop 8 times forward counterclockwise, beginning R foot (hands joined in circle)

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | | IN | | IN | | CLAP | CLAP |
| R | | L | | R | | B | B |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| OUT | HOP | OUT | HOP | OUT | HOP | OUT | HOP |
| R | R | L | L | R | R | L | L |

*REPEAT PART II*

**Beat 1-6** Heads move toward each other with 3 slow steps

**7-8** Clap own hands twice

**9-16** Heads move back to place with 4 step hops

**17-32** Sides repeat Part II, beats 1-16

**PART III**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | IN<br>(2) | IN<br>(3) | HOP | FWD | FWD<br>(2) | FWD<br>(3) | HOP |
| R | L | R | R | L | R | L | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD<br>(2) | FWD<br>(3) | HOP | OUT | OUT<br>(2) | OUT<br>(3) | HOP |
| R | L | R | R | L | R | L | L |

*REPEAT PART III*

**Beat 1-4** Heads Schottische diagonally left

**5-8** Heads Schottische diagonally right, passing back to back with opposite couple

**9-12** Heads Schottische diagonally left, passing face to face with opposite couple

**13-16** Heads Schottische out to place

**17-32** Sides repeat Schottische figure, beats 1–16

**PART IV** *GRAND R & L*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | HOP | FWD | HOP | FWD | HOP | FWD | HOP |
| R | R | L | L | R | R | L | L |

*4X*

**Beats**
**1-32** All Step hop 16 times in a Grand Right and Left

**PART IB** *CW STAR*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | HOP | FWD | HOP | FWD | HOP | FWD | HOP |
| R | R | L | L | R | R | L | L |
| | | | | | | *2X CW* | *2X CCW* |

**Beat 1-16** Step hop 8 times forward clockwise (partners R Hand Star)

**17-32** Step hop 8 times forward counterclockwise (L Hand Star)

**PARTS**
**II, III, IV** Repeat Parts II, III, IV

**PART IC** *PARTNERS*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| TURN | HOP | TURN | HOP | TURN | HOP | TURN | HOP |
| R | R | L | L | R | R | L | L |
| | | | | | | *2X CW* | *2X CCW* |

**Beat 1–16** Step hop 8 times forward clockwise, partners join hands, R hips adjacent

**17–32** Step hop 8 times forward counterclockwise (L hips adjacent)

**PARTS II, III, IV** Repeat Parts II, III, IV

**PART IA** Repeat Part IA, beats 1–32

**LEAD-UP ACTIVITIES** Practice STEP HOP in all directions (individual tempo). Practice SCHOTTISCHE in all directions (individual tempo). Practice Grand Right and Left using a WALK.

**TEACHING SUGGESTIONS** Learn the parts of the dance in a full circle of partners so the floor pattern of the partner movements and the floor pattern of Parts II, III, IV can be made clear. Form square sets and work on Parts II, III. Walk through the sequence before adding the SCHOTTISCHE. Do the Grand Right and Left (Part IV) by walking through the pattern before adding the STEP HOP.

**CHAIR DANCING** Do the same steps in place. Move the feet away from and toward the chair on Parts II, III, IV.

**NOTE** No R foot or L foot needs to be specified.

# Carnavalito

(car-nah-vah-LEE-toe)
Little Carnival
**Bolivia (Andean)**

**RECORDING** *Rhythmically Moving 5*

**INTRODUCTION** 32 microbeats

**FORMATION** Broken circle, hands joined in "V" position

**PART I**

*CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD (2) | FWD (3) | HOP | FWD | FWD (2) | FWD (3) | HOP |
| R | L | R | R | L | R | L | L |

*8X*

**Beat 1-4** Schottische R foot forward counterclockwise (body bent over)
**5-8** Schottische L foot forward counterclockwise (body straightens)
**9-64** Repeat Part I, beats 1–8, seven more times

**PART II**

*CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | HOP | FWD | HOP | FWD | HOP | FWD | HOP |
| R | R | L | L | R | R | L | L |
| | | | | | | *4X CCW* | *4X CW* |

**Beat 1-2** Step hop R foot forward counterclockwise (swing arms in)
**3-4** Step hop L foot forward counterclockwise (swing arms out)
**5-32** Repeat beats 1–4, seven more times
**33-64** Repeat Part II, beats 1–32, forward clockwise 8 times

**NOTE** On third (last) sequence of the dance do 8 SCHOTTISCHES instead of 16.

**LEAD-UP ACTIVITIES** Practice walking in sets of 4 steps bending over during one set of 4 and straightening up during another set (individual tempo). Practice the SCHOTTISCHE adding the bending and straightening (individual tempo). Practice the STEP HOP swinging the arms FORWARD and BACKWARD (individual tempo).

**TEACHING SUGGESTIONS** Practice SCHOTTISCHE to the music, then STEP HOP to the music. Practice SCHOTTISCHE to the music, adding bending and straightening. Practice STEP HOP, swinging arms IN on the STEP HOP with the R foot and OUT on the STEP HOP with the L foot (SAY & DO). Put the dance sequence together with SAY & DO, then add music.

**CHAIR DANCING** Do as described, executing steps in place. KICK legs on the diagonal.

# Ersko Kolo

(AIR-skoh KOH-loh)
Dance of the Ero (people from Užice region)
**Serbia (Yugoslavia)**

**RECORDING** *Rhythmically Moving 4*

**INTRODUCTION** 8 microbeats

**FORMATION** Broken circle, hands joined in "V" position—face center

**PART I** *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | BACK | SIDE | BACK | SIDE | BACK | SIDE | BACK |
| R | L | R | L | R | L | R | L |

*3X*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | BACK | SIDE | BACK | SIDE | | STAMP | |
| R | L | R | L | R | | (L) | |

*REPEAT PART I OPP. FTWK. OPP. DIR.*

**Beat 1** Extend R foot diagonally sideward with weight on the back part of foot
**2** Step L foot crossing in back of R foot
**3-28** Repeat beats 1–2 sideward right 13 more times
**29-30** Accent R foot sideward right
**31-32** Stamp L foot
**33-64** Repeat Part I, beats 1–32, moving sideward left beginning L foot

**PART II** *CCW* *CW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD (2) | FWD (3) | HOP | BWD | BWD (2) | BWD (3) | HOP |
| R | L | R | R | L | R | L | L |

| IN | IN<br>(2) | IN<br>(3) | HOP | OUT | OUT<br>(2) | OUT<br>(3) | HOP |
|---|---|---|---|---|---|---|---|
| R | L | R | R | L | R | L | L |

*REPEAT PART II*

**Beat 1–4** Schottische forward counterclockwise beginning R foot

**5–8** Schottische backward (facing counterclockwise) beginning L foot

**9–12** Schottische in to center of circle beginning R foot

**13–16** Schottische out from center of circle

**17–32** Repeat Part II, beats 1–16

**TO SIMPLIFY** Substitute 4 walking steps for each SCHOTTISCHE

**LEAD-UP ACTIVITIES** Practice bringing the heel IN and putting weight on it, then STEP, crossing in back with the opposite foot (individual tempo). Practice SCHOTTISCHE FORWARD and BACKWARD (individual tempo).

**TEACHING SUGGESTIONS** Practice SIDE, BACK in each direction with group SAY & DO. Practice the transitions (beats 29–32 and 61–64). Practice Part II with group SAY & DO. Put the parts together and add the music.

**CHAIR DANCING**

**PART I** Do in place, extending heel IN. Substitute side to side SCHOTTISCHE for FORWARD and BACKWARD.

# Fado Blanquita

(FAH-doh blahn-KEE-tah)
Little White Fate
**Brazil/Portugal**

**RECORDING** *Rhythmically Moving 7*

**INTRODUCTION** 8 microbeats

**FORMATION** Partners in single circle, hands joined

**PART I** *CW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | HOP | FWD | HOP | FWD | HOP | FWD | HOP |
| R | R | L | L | R | R | L | L |
| | | | | | | *2X CW* | *2X CCW* |

**Beat 1-2** Step hop forward clockwise beginning R foot

**3-16** Step hop forward clockwise 7 more times

**17-32** Repeat beats 1–16 forward counterclockwise

**BRIDGE**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | | SIDE | | SIDE | | SIDE | |
| R | | L | | R | | L | |

**Beat 1-2** Step sideward right

**3-8** Repeat sideward (left, right, left)—called a Vamp—then partners face each other and join R hands (straighten arms)

**PART II** *CW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| TURN | TURN (2) | TURN (3) | HOP | TURN | TURN (2) | TURN (3) | HOP |
| R | L | R | R | L | R | L | L |
| | | | | | | | *6X* |

**Beat 1-12** Schottische 3 times traveling clockwise in top half of a figure 8 beginning R, L, R foot

**13-24** Schottische 3 times holding L hands with corner (traveling counterclockwise in bottom half of figure 8)

**25-48** Repeat Part II, beats 1–24, with same two people

**NOTE** The hops may be omitted for a smoother flow.

**BRIDGE**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | | SIDE | | SIDE | | SIDE | |
| R | | L | | R | | L | |

**Beat 1-8** Step sideward right, left, right, left facing center

**PART III**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| JUMP | HOP (KICK) | JUMP | HOP (KICK) | JUMP | JUMP (½ TURN) | | |
| B | R (L) | B | L (R) | B | B | | |

*REPEAT*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | | IN | | IN | | SWING | |
| R | | L | | R | | (L) | |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| OUT | | OUT | | OUT | | TOUCH | |
| L | | R | | L | | (R) | |

*REPEAT PART III*

**Beat 1** Jump

**2** Hop R foot kicking L foot in toward center

**3** Jump

**4** Hop L foot kicking R foot in

**5** Jump

**6** Jump turning ½ to right (clockwise)

**7-8** Rest

**9-16** Repeat Part III, beats 1–8, facing away from center

**17-22** Step R, L, R foot toward center

| | |
|---|---|
| **23-24** | Extend L foot toward center |
| **25-30** | Step L, R, L foot away from center |
| **31-32** | Touch R foot away from center |
| **33-64** | Repeat Part III, beats 1–32 |

**LEAD-UP ACTIVITIES** Practice STEP HOP (individual tempo). Practice SCHOTTISCHE (individual tempo). Practice JUMP, KICK alternating feet (individual tempo). Practice IN, IN, IN, KICK; OUT, OUT, OUT, TOUCH (individual tempo).

**TEACHING SUGGESTIONS** Practice Part I with group SAY & DO and add the music. Face your partners and identify your corners—corners should now be back-to-back with you. Take partner's hand and WALK the top half of the figure 8 then L hand to corner and WALK the bottom half. Change to SCHOTTISCHE steps with group SAY & DO. SAY & DO Parts I and II, including the Bridge and add the music. Practice Part III with group SAY & DO. Do the entire dance to the music.

### CHAIR DANCING

| | |
|---|---|
| **PART I** | Do in place. |
| **PART II** | Do in place. |
| **PART III** | Do without the TURN. Dance may be executed in wheelchairs. |

# Frunza

(FROON-zah)
The Leaf
**Romania**

**RECORDING** *Rhythmically Moving 6*

**INTRODUCTION** 8 microbeats

**FORMATION** Circle, hands joined

**PART I**

*CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | SIDE | SIDE | SIDE | SIDE | SIDE | SIDE | STEP<br>STEP |
| BACK | BACK | BACK | BACK | BACK | BACK | BACK | STEP |
| R L | R L | R L | R L | R L | R L | R L | R L R |

*REPEAT OPP. FTWK. OPP. DIR.*

**Beat 1** Step R foot slightly sideward right

**&** Step L foot crossing in back of R foot

**2-7** Repeat beat 1 &, six more times

**8** Step R, L, R foot in place on the single beat

**9-16** Repeat Part I, beats 1–8, sideward left clockwise beginning L foot

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | OUT | IN | STEP | IN | OUT | IN | STEP |
| STEP | STEP | STEP | HOP | STEP | STEP | STEP | HOP |
| R L | R L | R L | R R | L R | L R | L R | L L |

*2X*

**Beat 1-2** Cherkessiya, beginning R foot facing center

**3** Step R foot in

**&** Step L foot out

**4** Step R foot next to L foot

**&** Hop R

**5-8** Repeat beats 1–4 beginning L foot

**9-16** Repeat Part II, beats 1–8

**LEAD-UP ACTIVITIES** Practice SIDE/BACK in each direction (individual tempo). Practice SCHOTTISCHE in place alternating feet (individual tempo). Practice CHERKESSIYA (individual tempo). Practice STEP, 2, 3, 4; STEP, STEP, STEP, HOP in place, alternating feet, then change to CHERKESSIYA; SCHOTTISCHE (individual tempo).

**TEACHING SUGGESTIONS** Practice SIDE/BACK with group SAY & DO. Do Part I using the hands in an alternating thigh PAT in order to practice the sequence and the transition rhythmically. Substitute the feet (SAY & DO). Practice Part II with group SAY & DO (CHERKESSIYA, IN/STEP, STEP/HOP). SAY & DO the entire dance and then add music.

### CHAIR DANCING

**PART I** Substitute small steps almost in place.

**PART II** Do as in the dance.

# Ken Yovdu

(ken yove-DUE)
Thus Shall They Perish
Israel (Arab)

**RECORDING** *Rhythmically Moving 8*

**INTRODUCTION** 16 microbeats (begin dance with vocal)

**FORMATION** Short lines, hands held

**PART I**

CCW

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | CLOSE | SIDE | | BRUSH | HOP | STEP | |
| R | L | R | | (L) | R | L | |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | CLOSE | SIDE | | JUMP | HOP | STAMP | |
| R | L | R | | B | L | (R) | |

*REPEAT PART I*

| | |
|---|---|
| **Beat 1** | Step R foot sideward right |
| **2** | Step L foot next to R foot |
| **3-4** | Step R foot sideward right; rest on beat 4 |
| **5** | Brush L foot forward, accenting heel |
| **6** | Hop R foot bringing L knee up |
| **7-8** | Step L foot next to R foot with slight accent |
| **9-12** | Repeat beats 1–4 |
| **13** | Jump while turning lower body diagonally left |
| **14** | Hop L foot bringing R knee up (face center) |
| **15-16** | Lower R leg with stamp |
| **17-32** | Repeat Part I, beats 1–16 |

**PART II**

| | | | | CCW | | | |
|---|---|---|---|---|---|---|---|
| IN | IN | IN | HOP | FWD | FWD | FWD | HOP |
| R | L | R | R | L | R | L | L |

| | | | |
|---|---|---|---|
| OUT | OUT | OUT | HOP |
| R | L | R | R |

*PART II 4X OPP. FTWK.*

| | |
|---|---|
| **Beat 1-4** | Schottische in beginning R foot (raise arms) |
| **5-8** | Schottische 90° right beginning L foot (line is one behind the other, L hand brought to the shoulder) |
| **9-12** | Schottische back to starting point beginning R foot (arms lowered) |
| **13-48** | Repeat beats 1–12 (three Schottische sequences) 3 more times |

**LEAD-UP ACTIVITIES** Practice SCHOTTISCHE turning different directions as the HOP is executed (individual tempo). Practice SIDE, CLOSE, SIDE, REST (individual tempo).

**TEACHING SUGGESTIONS** Practice SIDE, CLOSE, SIDE, REST; BRUSH, HOP, CLOSE, REST beginning R foot (individual tempo, then group SAY & DO). Practice JUMP, HOP, STAMP, REST (individual tempo) and add to SIDE, CLOSE, SIDE, REST beginning R foot (SAY & DO). Practice Part I with group SAY & DO, alternating BRUSH, HOP and JUMP, HOP. Practice Part II in the correct directions (individual tempo) and then add SAY & DO. Do the entire dance with group SAY & DO and then add the music.

**CHAIR DANCING**

**PART I** Do in place.

**PART II** SCHOTTISCHE away from chair, SCHOTTISCHE in place, SCHOTTISCHE back toward the chair.

# Korobushka

(kah-ROH-boosh-kah)
The Peddler's Pack
Russia

**RECORDING** *Rhythmically Moving 8*

**INTRODUCTION** 16 microbeats

**FORMATION** Double circle, partners facing each other, male on inside, hands held

**ALTERNATE FORMATION** Double line

**PART I**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| OUT* | OUT | OUT | HOP | IN | IN | IN | HOP |
| L* | R | L | L | R | L | R | R |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| OUT | OUT | OUT | HOP | TOUCH | APART | TOG | |
| L | R | L | L | (R) | B | B | |

**Beat 1–4** Schottische away from center of circle; males begin L foot moving out, females R foot moving out (backward)

**5–8** Schottische toward center of circle (males R foot moving in [backward], females L foot moving in)

**9–12** Repeat beats 1–4

**13** Jump (males touching R foot in front of L foot, females touching L foot in front of R foot)

**14** Jump feet slightly apart and toes in

**15** Jump feet together; males click heels

**16** Rest and release hands

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | BACK | SIDE | HOP | SIDE | BACK | SIDE | HOP |
| R | L | R | R | L | R | L | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| TOWARD | HOP | AWAY | HOP | TURN | TURN<br>(2) | TURN<br>(3) | TURN<br>(4) |
| R | R | L | L | R | L | R | L |

*REPEAT PART II*

**Beat 1-4** Schottische R foot sideward to own right (arms are spread diagonally overhead)

**5-8** Schottische L foot sideward to own left

**9-10** Step hop R foot toward partner (R hands held)

**11-12** Step hop L foot away from partner

**13-16** Step R, L, R, L foot changing places with partners (R hand held during the change)

**17-32** Repeat Part II, returning to own starting position on beats 29–32

**NOTE** Male takes only 3 steps on beats 29–32, resting on beat 32.

**LEAD-UP ACTIVITIES** Practice SCHOTTISCHE forward and backward (individual tempo). Practice SCHOTTISCHE with a partner—one moves forward, one backward (partner beat). Practice SCHOTTISCHE side to side (individual tempo). Practice STEP HOP—forward and backward (individual tempo). Practice STEP HOP with partner—toward and away from partner (partner beat).

**TEACHING SUGGESTIONS** Position the students in a double circle with partners facing or a double line with partners facing. Have the students who are facing out do 3 SCHOTTISCHES of Part I moving OUT, IN, OUT with SAY & DO beginning L foot. Then have the students facing in do 3 SCHOTTISCHES OUT, IN, OUT with SAY & DO beginning R foot out (backing up). Have the partners do 3 SCHOTTISCHES together with SAY & DO (no handholds). Repeat with hands held, then add on the TOUCH, APART, TOGETHER, REST. Practice the side-to-side SCHOTTISCHE with a partner using group SAY & DO beginning R foot. Add on the 2 STEP HOPS, then add on the 4 steps to change places. SAY & DO all of Part II. Practice the transition from Part II to Part I, noting the 3 steps instead of 4 steps for the inside person going into the SCHOTTISCHE. SAY & DO the entire dance and add the music.

**CHAIR DANCING** Do as described facing another person, substitute in-place steps.

**Footwork for males; females use opposite footwork. Part I.*

# Kuma Echa

(koo-muh ech-AH)
Arise, My Brothers, and Dance
Israel

**RECORDING** *Rhythmically Moving 7*

**INTRODUCTION** 8 microbeats (begin dance with vocal)

**FORMATION** Circle facing center, hands joined

**PART I**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | IN | IN | HOP | OUT | OUT | OUT | HOP |
| R | L | R | R | L | R | L | L |

*CW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| CROSS | SIDE | BACK | SIDE | CROSS | SIDE | BACK | SIDE |
| R | L | R | L | R | L | R | L |

*REPEAT PART I*

**Beat 1-4** Schottische R foot toward center (raise arms)
**5-8** Schottische L foot away from center (lower arms)
**9-16** Grapevine 2 times moving sideward clockwise
**17-32** Repeat Part I, beats 1–16

**PART II** *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD | BWD | BWD | FWD | FWD | BWD | BWD |
| R | L | R | L | R | L | R | L |

*REPEAT PART II*

**Beat 1-2** Run R foot, L foot forward counterclockwise
**3-4** Run R foot, L foot backward counterclockwise
**5-16** Repeat Part II, beats 1–4, three more times

**NOTE** Add a leap onto R foot on beat 3 and raise joined hands overhead.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | IN<br>(2) | IN<br>(3) | IN<br>(4) | IN | OUT | OUT | OUT |
| R | L | R | L | R | L | R | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | OUT | OUT | OUT | IN | OUT | OUT | OUT |
| R | L | R | L | R | L | R | L |

| Beat | |
|---|---|
| **17-20** | Run R, L, R, L foot toward center |
| **21** | Step R foot in with accent (thrust arms in) |
| **22-24** | Step L, R, L foot out lowering arms |
| **25-32** | Repeat beats 21–24, two more times |

**LEAD-UP ACTIVITIES** Practice SCHOTTISCHES moving IN and OUT (individual tempo). Practice GRAPEVINES moving clockwise (individual tempo). Practice a running step turning to move FORWARD and BACKWARD every 2 steps (individual tempo). Practice a sequence of IN, OUT, OUT, OUT (individual tempo).

**TEACHING SUGGESTIONS** Practice SCHOTTISCHE IN, SCHOTTISCHE OUT with SAY & DO beginning R foot. Add on 2 GRAPEVINES moving clockwise—practice the transition from the SCHOTTISCHE to the GRAPEVINE—use individual tempo before group SAY & DO. Practice Part II, beats 1–16, with group SAY & DO first as FORWARD running steps then change to the FORWARD, BACKWARD combination (individual tempo, then SAY & DO). Add Part II, beats 17–32, with group SAY & DO. Practice the transitions. SAY & DO the entire dance and add the music.

### CHAIR DANCING

**PART I** Do SCHOTTISCHES away from and toward the chair. Substitute CHERKESSIYA for GRAPEVINE.

**PART II** Do steps in place, and away from and toward the chair.

# Plješkavac Kolo

(PLYESH-kah-vats KOH-loh)
Clap Hands Kolo [clapping dance]
**Serbia (Yugoslavia)**

**RECORDING** *Rhythmically Moving 3*

**INTRODUCTION** 8 microbeats

**FORMATION** Broken circle, hands joined in "V" position

**PART I** *CCW-DIAG*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | IN | STEP | STEP | OUT | OUT | STEP | STEP |
| HOP | HOP | STEP | HOP | HOP | HOP | STEP | HOP |
| R R | L L | R L | R R | L L | R R | L R | L L |

*REPEAT*

**Beat 1** Step R foot in diagonally counterclockwise and hop R foot
**2** Step L foot in diagonally counterclockwise and hop L foot
**3-4** Step R, L, R in place (3 &, 4) and hop R foot
**5** Step L foot out diagonally counterclockwise and hop L foot
**6** Step R foot out diagonally counterclockwise and hop R foot
**7-8** Step L, R, L in place (7 &, 8) and hop L foot
**9-16** Repeat Part I, beats 1–8

**TO SIMPLIFY** Leave out the hops

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | IN | STEP (ACCENT)<br>STEP (ACCENT) | STEP (ACCENT) | OUT | OUT | (CLAP)<br>(CLAP) | (CLAP) |
| R | L | R L | R | L | R | | |

*REPEAT*

**Beat 1-2** Step R foot, L foot toward center
**3-4** Step R, L, R foot in place (3 &, 4), accent steps
**5-6** Step L foot, R foot out transferring weight to both feet

**7-8** Clap hands 3 times (7 & 8)

**9-16** Repeat Part II, beats 1-8

**LEAD-UP ACTIVITIES** WALK in a rhythmic pattern of 1, 2, 3 &, 4 (individual tempo), then change the direction to 2 steps IN followed by 3 steps in place then 2 steps OUT and 3 steps in place (individual tempo). Practice 2 WALKS, 3 ACCENTS (3 &, 4) and 2 WALKS, 3 CLAPS (3 &, 4), then change to IN and OUT.

**TEACHING SUGGESTIONS** WALK 4 steps IN diagonally counterclockwise and 4 steps OUT diagonally counterclockwise with SAY & DO, then change the walking pattern to Part I simplified using SAY & DO. SAY & DO Part II. SAY & DO the entire dance and then add the music.

**CHAIR DANCING** Do the steps away from and toward the chair.

# Road to the Isles

**Scotland**

**RECORDING** *Rhythmically Moving 5*

**INTRODUCTION** 10 macrobeats

**FORMATION** Couples in Varsovienne position

**PART I**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| TOUCH | BACK<br>SIDE | CROSS | TOUCH | BACK<br>SIDE | CROSS | TOUCH | TOUCH |
| (L) | L R | L | (R) | R L | R | (L) | (L) |

**Beat 1** Extend L heel diagonally left (females touch toe)

2 Step L foot crossing in back of R foot

& Step R foot sideward right (OUT)

3 Step L foot crossing in front of R foot

4 Extend R heel diagonally right (females touch toe)

5 Step R foot crossing in back of L foot

& Step L foot sideward left (IN)

6 Step R foot crossing in front of L foot

7 Extend L heel diagonally left (females touch toe)

8 Extend L toe behind

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD<br>FWD | FWD<br>HOP | FWD<br>FWD | FWD<br>HOP<br>(½ TURN) | FWD<br>FWD | FWD<br>HOP<br>(½ TURN) | FWD<br>FWD | FWD |
| L R | L L | R L | R R | L R | L L | R L | R |

**Beat 9–10** Schottische forward beginning L foot (couples moving side by side)

**11–12** Schottische forward beginning R foot; on beat 12 turn ½ to right (clockwise), both turning in the same direction

**13–14** Schottische forward beginning L foot; on beat 14 turn ½ to left (counterclockwise)

**15–16** Step R, L, R foot forward

**LEAD-UP ACTIVITIES** Practice BACK/SIDE, CROSS (individual tempo). Practice SCHOTTISCHE (individual tempo), then add ½ turn on the HOP.

**TEACHING SUGGESTIONS** Teach without partners until the dance is familiar. Practice TOUCH, BACK/SIDE; CROSS, TOUCH (SAY & DO) beginning L foot. Add on BACK/SIDE, CROSS; TOUCH, TOUCH beginning R foot (SAY & DO). Do Part I, beats 1–8, with group SAY & DO and then with the music. Practice the SCHOTTISCHES with the ½ turn and add on the 3 final steps (individual tempo, then SAY & DO). Do the entire dance with SAY & DO and add the music.

**CHAIR DANCING** Do SCHOTTISCHES in place, omitting the ½ turn.

# Salty Dog Rag

United States

**RECORDING** *Rhythmically Moving 9*

**INTRODUCTION** 8 macrobeats

**FORMATION** Partners in double circle facing counterclockwise; skater's hold

**ALTERNATE FORMATION** Circle (no partners)

**PART I**

*CCW*

|  |  |  |  |  |  |  |  |
|---|---|---|---|---|---|---|---|
| OUT | OUT | IN | IN | FWD | FWD | FWD | FWD |
| BACK | HOP | BACK | HOP | HOP | HOP | HOP | HOP |
| R L | R R | L R | L L | R R | L L | R R | L L |

*REPEAT*

**Beat 1-2** Schottische sideward right (OUT) beginning R foot

**3-4** Schottische sideward left (IN) beginning L foot

**5-8** Step hop, R, L, R, L foot forward counterclockwise

**9-16** Repeat Part I, beats 1–8, and turn to face partner (keep L hands held)

**PART II**

|  |  |  |  |  |  |  |  |
|---|---|---|---|---|---|---|---|
| SIDE | SIDE | TURN | SIDE | TURN | TURN | TURN | TURN |
| BACK | HOP | TURN | HOP | HOP | HOP | HOP | HOP |
| R L | R R | L R | L L | R R | L L | R R | L L |

*REPEAT*

**Beat 1-2** Schottische sideward right beginning R foot (facing partner)

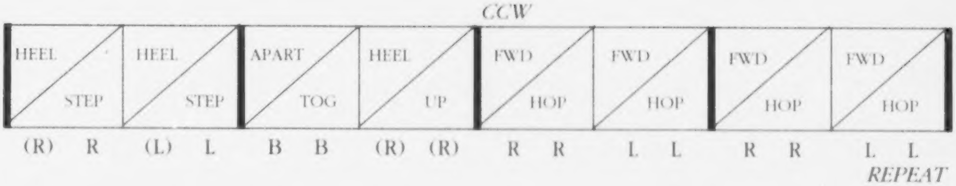
**3-4** Schottische with full turn left beginning L foot (release handhold)

**5-8** Step hop R, L, R, L foot turning clockwise with partner one full turn (R forearms together)

**9-16** Repeat Part II, beats 1–8

**TO SIMPLIFY** Do SCHOTTISCHE beginning L foot without the TURN

**PART III**



**Beat 1** Extend R heel forward

**&** Step R foot next to L foot

**2** Extend L heel forward

**&** Step L foot next to R foot

**3** Turn heels out (weight on both feet)

**&** Bring heels in

**4** Extend R heel forward

**&** Raise R foot in front of L foot

**5-8** Step hop R, L, R, L foot forward (counterclockwise)

**9-16** Repeat Part II, beats 1–8

**PART II**

**Beat 1-16** Repeat Part II, beats 1–16; alternate Part I, Part II, Part III, Part II

**TO SIMPLIFY** Do Part I and Part II; omit Part III

**CIRCLE DANCE** Do Parts I and III as described. Face IN on Part II and TURN individually.

**LEAD-UP ACTIVITIES** Practice SCHOTTISCHE side to side and SCHOTTISCHE TURN (individual tempo). Practice STEP HOP forward (individual tempo).

**TEACHING SUGGESTIONS** Teach Part I in a circle without partners. Put the sequence together with SAY & DO. Do Part I with the music. Teach Part III with SAY & DO. Have students do both parts with a partner (partner beat). Practice Part II leaving out the TURN on the second SCHOTTISCHE (move SIDEWARD right then SIDEWARD left). Use partner beat and then SAY & DO. Practice the transitions into Part II and back to the verse. Do the entire dance with SAY & DO and then add the music.

**CHAIR DANCING** Do the STEP HOPS in place.

# Savila Se Bela Loza

(SAH-vee-lah seh BEH-lah LOH-zah)
A Vine (Grapevine) Entwined Itself
**Serbia (Yugoslavia)**

**RECORDING** *Rhythmically Moving 6*

**INTRODUCTION** 8 microbeats

**FORMATION** Broken circle or line, hands joined in "V" position

**PART I** *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) | FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) |
| R | L | R | L | R | L | R | L |

*2X*

| | | | |
|---|---|---|---|
| FWD | FWD | STEP | HOP<br>(½ TURN) |
| R | L | R | R |

*REPEAT PART I OPP. FTWK. OPP. DIR.*

**Beat 1-18** Run 18 steps forward right beginning R foot (feet are kicked up behind)

**19-20** Step hop R foot and turn to face left

**21-40** Repeat Part I, beats 1–20, beginning L foot clockwise and end with a step hop L foot; face center

**PART II** *CCW* *CW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | BACK | SIDE | HOP | SIDE | BACK | SIDE | HOP |
| R | L | R | R | L | R | L | L |

*3X*

**Beat 1-4** Schottische sideward right beginning R foot (small steps and no swing of free leg)

**5-8** Schottische sideward left beginning L foot

**9-24** Repeat Part II, beats 1–8, two more times

**NOTE** Kolo steps may be substituted for SCHOTTISCHE steps. Insert a HOP before the SCHOTTISCHE.

**LEAD-UP ACTIVITIES** Practice side-to-side SCHOTTISCHE (individual tempo). Practice running a designated number of steps then following the RUN with a STEP HOP (individual tempo).

**TEACHING SUGGESTIONS** Identify the underlying beat and do Part I with the music. Practice the 6 SIDEWARD SCHOTTISCHE steps with SAY & DO. Do the entire dance with the music.

**CHAIR DANCING**

**PART I** Do steps in place.

# Šetnja

(SHEHT-nyah)
Walking
Serbia (Yugoslavia)

**RECORDING** *Rhythmically Moving 9*

**INTRODUCTION** 8 microbeats (begin dance with vocal)

**FORMATION** Line, leader at right; escort hold (L hand on hip, R hand take elbow of person ahead)

**PART I** *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | | FWD | | FWD | FWD | FWD | |
| R | | L | | R | L | R | |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| OUT | | OUT | | OUT | SIDE | CROSS | |
| L | | R | | L | R | L | |

**Beat 1-2** Step R foot forward and rest on beat 2
**3-4** Step L foot forward and rest on beat 4
**5-6** Step R foot, L foot forward
**7-8** Step R foot forward then pivot to face center so dancers are side by side
**9-10** Step L foot out and rest on beat 10
**11-12** Step R foot out and rest on beat 12
**13** Step L foot out
**14** Step R foot sideward right
**15-16** Step L foot crossing in front of R foot and rest on beat 16

*Continue Part I until music accelerates, then drop arms to "V" position.*

**STYLE NOTE** The resting beats may be changed to bounces and the steps OUT changed to REEL steps (one foot behind the other).

**PART II** *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | HOP | FWD | HOP | FWD | FWD | FWD | HOP |
| R | R | L | L | R | L | R | R |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| OUT | HOP | OUT | HOP | OUT | SIDE | CROSS | HOP |
| L | L | R | R | L | R | L | L |

**Beat 1-4** Step hop R foot, L foot forward

**5-8** Schottische beginning R foot

**9-12** Step hop L foot, R foot out

**13-16** Schottische beginning L foot (out, side, cross, hop)

**NOTE** Repeat Part II to end of music.

**LEAD-UP ACTIVITIES** Practice walking slowly in a rhythmic pattern of 1, 2, 3 &, 4 (individual tempo). Practice STEP HOPS (individual tempo). Practice SCHOTTISCHES (individual tempo). Practice a combination of 2 STEP HOPS and 1 SCHOTTISCHE (individual tempo).

**TEACHING SUGGESTIONS** Practice Part I with SAY & DO and then add the music. Practice STEP HOP, STEP HOP; SCHOTTISCHE pattern with SAY & DO. Practice OUT, HOP, OUT, HOP; OUT, SIDE, CROSS, HOP beginning L foot (individual tempo, then SAY & DO).

**CHAIR DANCING** Do steps in place, moving away from and toward the chair.

# Uneven Dance Steps

Locomotor movements that make up the dance step have a resting beat or divided beats combined with single beats. The 18 dances presented in this section represent the following uneven dance steps: the THREE STEP, the TWO-STEP, the YEMENITE, and the POLKA.

# Three Step

Examples:

| | | | |
|---|---|---|---|
| FWD | FWD | FWD | |

| | | | |
|---|---|---|---|
| IN<br>IN | IN | IN<br>IN | IN |

# Bechatzar Harabbi

(beh-cha-TZAR hah-rah-BEE)
In the Rabbi's Garden
**Israel (Chassidic)**

**RECORDING** *Rhythmically Moving 6*

**INTRODUCTION** 8 microbeats

**FORMATION** Free formation

**PART I**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | BACK | SIDE | CLAP | SIDE | BACK | SIDE | CLAP |
| R | L | R | | L | R | L | |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| TURN | CLOSE | TURN | CLOSE | TURN | CLOSE | TURN | CLOSE |
| R | L | R | L | R | L | R | L |

*REPEAT PART I*

**Beat 1** Step R foot sideward right
**2** Step L foot crossing in back of R foot
**3** Step R foot sideward right
**4** Clap over R shoulder
**5-8** Repeat beats 1–4 to left beginning L foot
**9** Step R foot on ball of foot reaching overhead with arms
**10** Step L foot next to R foot, bend knee slightly, bringing arms down
**11-16** Repeat beats 9–10 three more times while turning full circle clockwise
**17-32** Repeat Part I, beats 1–16

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | IN | IN | | OUT | OUT | OUT | |
| R | L | R | | L | R | L | |
| | | | | *CW* | | | *REPEAT* |
| SIDE | SNAP | SIDE | SNAP | STEP | STEP<br>(¼ TURN) | STEP | |
| R | | L | | R | L | R | |
| FWD | | FWD | | BWD | BWD | BWD | |
| L | | R | | L | R | L | |

**Beat 1-3** Step R, L, R foot in (toward facing direction) (arms come up in front)

**4** Rest

**5-7** Step L, R, L foot out (arms lower)

**8** Rest

**9-16** Repeat beats 1–8

**17-18** Step R foot sideward right, snap fingers overhead on beat 18

**19-20** Step L foot sideward left, snap fingers overhead on beat 20

**21-23** Step R, L, R foot turning ¼ turn right

**24** Rest

**25-26** Step L foot forward, rest on beat 26

**27-28** Step R foot forward, rest on beat 28

**29-31** Step L, R, L foot backward

**32** Rest

**NOTE** Each repeat of the dance begins facing new direction.

**LEAD-UP ACTIVITIES** Move in a SIDE, BACK pattern (individual tempo). Move IN and OUT in a pattern of WALK, WALK, WALK, REST (individual tempo). WALK in a rhythmic sequence of WALK, REST, WALK, REST; WALK, WALK, WALK, REST (individual tempo). Do a slow BUZZ TURN to the right (individual tempo).

**TEACHING SUGGESTIONS** Practice SIDE, BACK, SIDE, CLAP in both directions (SAY & DO). Do 2 patterns of SIDE, BACK, SIDE, CLAP, beginning R foot and add on one slow BUZZ TURN (8 beats). (Don't use arms in BUZZ TURN.) Practice Part I (SAY & DO). Do IN, IN, IN, REST; OUT, OUT, OUT, REST, twice. Add on 2 sequences of

SIDE, SNAP, to the IN, OUT pattern (individual tempo). Do 2 patterns of SIDE, SNAP beginning R foot and add on 3 steps and a rest turning ¼ right. Do FORWARD, REST, FORWARD, REST; BACKWARD, BACKWARD, BACKWARD, REST. SAY & DO Part II. Practice the transition from Part II to Part I. SAY & DO the entire dance and then add the music.

**CHAIR DANCING** Substitute SIDE, CLOSE for SIDE, BACK. Omit TURNS and STEP in place.

# Hora Agadati

(hoh-rah ah-gah-DOT-tee)

Named for Baruch Agadati, a Romanian ballot dancer and creator of the Hora

Israel

**RECORDING** *Rhythmically Moving 8*

**INTRODUCTION** 8 microbeats

**FORMATION** Single circle facing counterclockwise, hands joined

**PART I** CCW

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD (2) | FWD (3) | FWD (4) | JUMP | JUMP | JUMP | JUMP |
| R | L | R | L | B | B | B | B |

*4X*

**Beat 1–4** Run R, L, R, L foot forward counterclockwise
**5** Jump with both feet and knees angled left
**6** Jump (feet and knees straight)
**7–8** Repeat beats 5–6
**9–32** Repeat beats 1–8 three more times and turn to face center

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| LEAP (HEEL) | | STEP / STEP | STEP | LEAP (HEEL) | | STEP / STEP | STEP |
| R (L) | | L R | L | R (L) | | L R | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| JUMP | JUMP | IN | IN (ACCENT) | OUT | OUT | STEP / STEP | STEP |
| B | B | L | R | L | R | L R | L |

*REPEAT PART II*

**Beat 1** Leap on R foot and extend L heel diagonally left in

**2** Rest

**3-4** Step L, R, L foot in place (3 &, 4)

**5-8** Repeat beats 1–4

**9-10** Jump 2 times (feet and knees angled left then straight)

**11** Step L foot in toward center

**12** Step R foot in with accent

**13** Step L foot out away from center

**14** Step R foot out

**15-16** Step L, R, L foot in place

**17-32** Repeat Part II, beats 1–16

**LEAD-UP ACTIVITIES** Practice jumping, angling feet diagonally left and then straight (individual tempo). Combine 4 RUNS with 4 JUMPS (individual tempo). Practice LEAP, REST, STEP/STEP, STEP sequences in place (individual tempo). Practice 2 JUMPS, 2 STEPS IN and 2 STEPS OUT (individual tempo).

**TEACHING SUGGESTIONS** Practice Part I with group SAY & DO. Practice HEEL, REST, STEP/STEP, STEP (SAY & DO). Practice JUMP, JUMP, IN, IN, OUT, OUT (STEP L foot, R foot IN). Use SAY & DO then add on the final STEP/STEP, STEP. SAY & DO Part II. Practice the transitions, Part I to Part II then back to the beginning. Add the music.

**CHAIR DANCING** Do as described except execute running steps in place.

# Hora Bialik

(hoh-rah bee-ah-LEEK)

Named for Haym Bialik, originator of the modern Israeli alphabet

**Israel (Chassidic)**

**RECORDING** *Rhythmically Moving 9*

**INTRODUCTION** 3 macrobeats

**FORMATION** Circle facing center, hands joined

**PART I** *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| CROSS | SIDE | CROSS | SIDE | CROSS | SIDE | CROSS | SIDE |
| L | R | L | R | L | R | L | R |

| | |
|---|---|
| CROSS | SIDE |
| L | R |

**Beat 1** Step L foot crossing in front of R foot (arms down)

**2** Step R foot sideward right (arms up)

**3-10** Repeat Part I, beats 1–2, four more times

**PART II** *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD<br>FWD | FWD | SIDE<br>BACK | SIDE | FWD<br>FWD | FWD | SIDE<br>BACK | SIDE |
| L R | L | R L | R | L R | L | R L | R |

**Beat 1-2** Step L, R, L foot forward counterclockwise and turn to face center

**3** Step R foot sideward right

**&** Step L foot crossing in back of R foot

**4** Step R foot sideward right and turn to face counterclockwise

**5-8** Repeat Part II, beats 1–4

**TO SIMPLIFY** Continue to WALK FORWARD, instead of SIDE, BACK, SIDE

**PART III**

|  |  | CCW |  |  |  | CW |  |
|---|---|---|---|---|---|---|---|
| IN | IN | CROSS / SIDE | CROSS | OUT | OUT | CROSS / SIDE | CROSS |
| L | R | L R | L | R | L | R L | R |

REPEAT

**Beat 1** Step L foot in toward center

**2** Step R foot in

**3** Step L foot crossing in front of R foot

**&** Step R foot sideward right

**4** Step L foot crossing in front of R foot

**5** Step R foot out

**6** Step L foot out

**7** Step R foot crossing in front of L foot

**&** Step L foot sideward left

**8** Step R foot crossing in front of L foot

**9-16** Repeat Part III, beats 1–8

**TO SIMPLIFY** TURN body to face in the direction of steps, rather than using crossover steps

**LEAD-UP ACTIVITIES** Practice CROSS, SIDE (individual tempo). Practice a sequence of FORWARD, FORWARD, FORWARD, REST (individual tempo). Practice walking in a pattern of STEP, REST, STEP, REST; STEP, STEP, STEP, REST (individual tempo). Use the imagery of a "square" and have students WALK around different-sized squares using different combinations of movement.

**TEACHING SUGGESTIONS** Practice CROSS, SIDE beginning L foot with SAY & DO. Practice FORWARD, FORWARD, FORWARD, REST around the circle with SAY & DO. Practice SIDE, BACK, SIDE, REST and combine with FORWARD, FORWARD, FORWARD, REST beginning L foot. SAY & DO Parts I and II and then add the music if desired, omitting Part III. Practice walking the "square" with IN, REST, IN, REST; CROSS, SIDE, CROSS, REST; OUT, REST, OUT, REST; CROSS, SIDE, CROSS, REST using individual tempo first and then SAY & DO. Practice the transitions from Part II to Part III and Part III to Part I. SAY & DO the entire dance and then add the music.

### CHAIR DANCING

| | |
|---|---|
| **PART I** | Substitute L foot in front of R foot in place. |
| **PART II** | Step in place. |
| **PART III** | Do as described. |

# Hora Pe Gheața

(hoh-rah pay GYAH-tsah)
Dance on the Ice
**Romania**

**RECORDING** *Rhythmically Moving 4*

**INTRODUCTION** 8 microbeats

**FORMATION** Single circle, hands held in "W" position

**PART I** *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD (2) | FWD (3) | FWD (4) | SIDE | | SIDE | |
| R | L | R | L | R | | L | |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | | OUT | OUT (2) | OUT (3) | OUT (4) | OUT | STAMP |
| R | | L | R | L | R | L | (R) |

**Beat 1-4** Step R, L, R, L foot forward moving counterclockwise and turn to face center

**5-6** Gliding step R foot sideward right, lift L leg "skate right"

**7-8** Gliding step L foot sideward left, lift R leg "skate left"

**9-10** Gliding step R foot toward center of circle, "skate in"

**11-14** Step L, R, L, R foot out rotating the non-weight-bearing foot outward on each step

**15** Step L foot out

**16** Stamp R foot

**TO SIMPLIFY** Step L, R, L, R, L foot OUT

*CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN (DIAG) | IN | IN | | OUT (DIAG) | OUT | OUT | |
| R | L | R | | L | R | L | *REPEAT* |

| **Beat** | |
|---|---|
| **17-20** | Step R, L, R foot diagonally in counterclockwise and rest on beat 20 |
| **21-24** | Step L, R, L foot diagonally out counterclockwise and rest on beat 24 |
| **25-32** | Repeat beats 17–24 |

**TO SIMPLIFY** Step R, L, R, L foot IN then OUT. Do not rest beat 4 and beat 8.

**LEAD-UP ACTIVITIES** Use the imagery of a clock and "skate" to various numerals. Each time return to the center of the clock. Use R foot for numerals 1–5, L foot for 7–11. Move IN and OUT of the circle using 4 steps IN, 4 steps OUT or 3 steps and REST (individual tempo). Change activity to move IN and OUT on a diagonal.

**TEACHING SUGGESTIONS** Do a SIDE, REST, SIDE, REST, IN, REST using the clock imagery moving to the numerals 3, 9, 12 beginning R foot (individual tempo then SAY & DO). Precede the SIDE, SIDE, IN pattern with 4 walking steps beginning R foot and add on OUT, 2, 3, 4, OUT, STAMP (individual tempo, then SAY & DO). SAY & DO Part I. SAY & DO Part II using 4 steps IN and OUT if group needs the easier pattern or the authentic 3 STEPS and a REST. Practice the transitions and then add the music.

**CHAIR DANCING**

| | |
|---|---|
| **PART I** | Substitute steps in place for the 4 FORWARD steps. |
| **PART II** | Move away from and toward the chair. |

# Two-Step

Examples:

|  |  |  |  |
|---|---|---|---|
| FWD | CLOSE | FWD |  |

|  |  |  |  |
|---|---|---|---|
| IN<br>CLOSE | IN | IN<br>CLOSE | IN |

# Danish Sextur [or Familie Sextur]

(SEKS-toor) [fah-MEEL-yeh SEKS-toor]
Dance for Six Couples
**Denmark**

**RECORDING** *Rhythmically Moving 5*

**INTRODUCTION** 8 microbeats

**FORMATION** Six couples in a circle, numbered 1-6 clockwise around the circle

**PART IA SLIDE**

*CW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SLIDE<br>& | SLIDE (2)<br>(&) | SLIDE (3)<br>(&) | SLIDE (4)<br>(&) | SLIDE<br>& | SLIDE (2)<br>(&) | SLIDE (3)<br>(&) | SLIDE (4)<br>(&) |
| L R | L R | L R | L R | L R | L R | L R | L R |

*REPEAT*

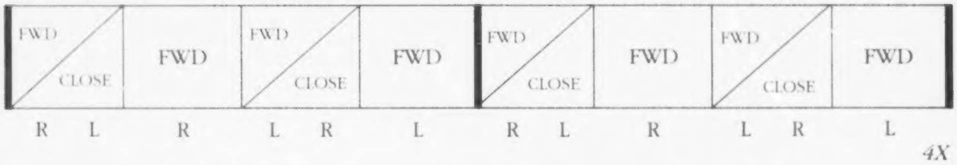
**Beat 1-16** Slide 16 steps clockwise around the circle (6 couples with hands held)

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN<br>CLOSE | IN | IN | IN | OUT<br>CLOSE | OUT | OUT | OUT |
| R L | R | L | R | L R | L | R | L |

**Beat 1-2** Two-Step in, beginning R foot (couples 1 and 4)
**3-4** Step L foot, R foot in
**5-6** Two-Step out, beginning L foot
**7-8** Step R foot, L foot out
**5-12** Couples 2 and 5 begin Part II on beat 5 as couples 1 and 4 are starting out
**9-16** Couples 3 and 6 begin Part II on beat 9 as couples 2 and 5 are starting out

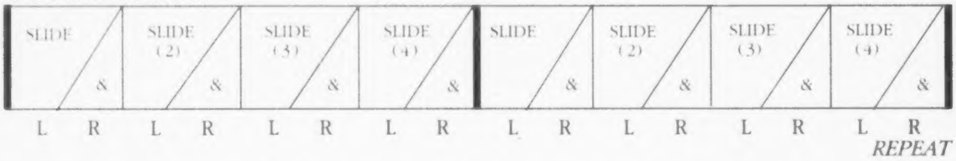
**PART III** *GRAND R & L*


FWD CLOSE
FWD
FWD CLOSE
FWD
FWD CLOSE
FWD
FWD CLOSE
FWD
R L R L R L R L R L R L
4X

**1-32** Grand Right and Left all the way around circle using 16 two-steps

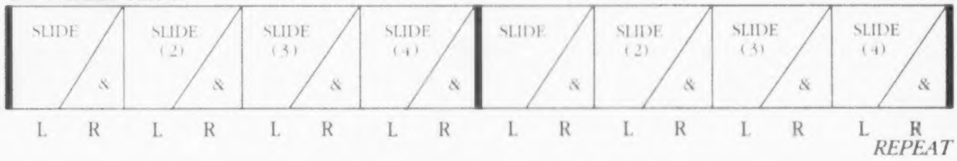
**TO SIMPLIFY** WALK 4 steps IN and 4 steps OUT and use a WALK in the Grand Right and Left.

**PART IB** *CW (FEMALE) SLIDE*


SLIDE &
SLIDE (2) &
SLIDE (3) &
SLIDE (4) &
SLIDE &
SLIDE (2) &
SLIDE (3) &
SLIDE (4) &
L R L R L R L R L R L R L R L R
REPEAT

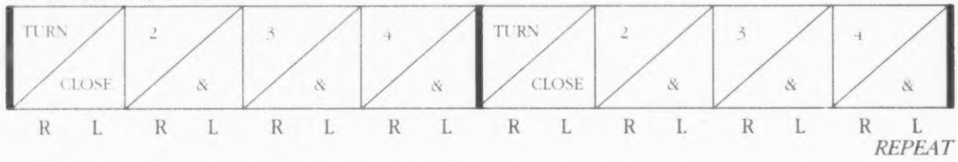
**Beat 1-16** Females slide 16 steps clockwise once around circle, join hands in center

**PART IC** *CW (MALE) SLIDE*


SLIDE &
SLIDE (2) &
SLIDE (3) &
SLIDE (4) &
SLIDE &
SLIDE (2) &
SLIDE (3) &
SLIDE (4) &
L R L R L R L R L R L R L R L R
REPEAT

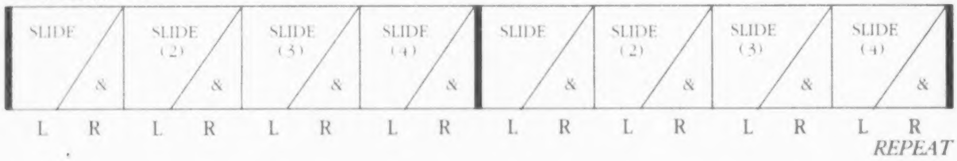
**Beat 1-16** Males slide 16 steps clockwise twice around circle, join hands in center

**PART ID** *CW (PARTNER) BUZZ TURN*


TURN CLOSE
2 &
3 &
4 &
TURN CLOSE
2 &
3 &
4 &
R L R L R L R L R L R L R L R L
REPEAT

**Beat 1-16** Partners buzz turn clockwise (shoulder-waist position)

**PART IA** *CW SLIDE*


SLIDE &
SLIDE (2) &
SLIDE (3) &
SLIDE (4) &
SLIDE &
SLIDE (2) &
SLIDE (3) &
SLIDE (4) &
L R L R L R L R L R L R L R L R
REPEAT

**Beat 1-16** Repeat Part I, beats 1-16

**FORM OF THE DANCE** Part IA, II, III, IB, II, III, IC, II, III, ID, II, III IA

**LEAD-UP ACTIVITIES** Practice the SLIDE; add a circle formation (individual tempo). Practice the Grand Right and Left (WALK through). Practice the TWO-STEP IN and OUT (individual tempo). Practice the TWO-STEP FORWARD around the room. Practice a TWO-STEP plus 2 WALKS (IN and OUT).

**TEACHING SUGGESTIONS** Practice Part I and its variations, using circles of 6 couples. Practice Part II with a partner, TWO-STEP (IN) IN, IN; TWO-STEP (OUT), OUT, OUT. Do Part II in circles of 6 couples and add the Grand Right and Left. Do the entire dance with the music.

**CHAIR DANCING** May be modified for wheelchairs.

# Hashual

(hah-shoe-AHL)
The Fox
Israel

**RECORDING** *Rhythmically Moving 6*

**INTRODUCTION** 8 microbeats (begin dance with vocal)

**FORMATION** Open circle, no hands held

**PART I** *CCW*

| | | | | | | |
|---|---|---|---|---|---|---|
| FWD | FWD | FWD<br>(CLAP/CLAP) | FWD<br>(CLAP) | FWD | FWD | FWD |
| R | L | R | L | R | L | R |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| CROSS | SIDE | BACK | SIDE | CROSS | SIDE | SIDE | BRUSH |
| L | R | L | R | L | R | L | (R) |

*REPEAT PART I*

**Beat 1-4** Step R, L, R, L foot forward counterclockwise, 3 claps with beats 3 & 4
**5-7** Step R, L, R foot forward counterclockwise
**8-11** Grapevine counterclockwise beginning L foot crossing in front of R foot
**12** Step L foot crossing in front of R foot and turn to face center
**13** Step R foot sideward right
**14** Step L foot sideward left
**15** Brush R foot in
**16-29** Repeat Part I, beats 1–14 (omit brush on beat 15)

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN<br>CLOSE | IN | IN<br>CLOSE | IN | IN<br>CLOSE | IN | IN<br>CLOSE | IN |
| R L | R | L R | L | R L | R | L R | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| ACCENT<br>(CLAP) | OUT | OUT | OUT | OUT | OUT | OUT | OUT |
| R | L | R | L | R | L | R | L |

*REPEAT PART II*

**Beat 1-2** Two-Step toward center beginning R foot (R arm in beat 1)

**3-4** Two-Step in beginning L foot (L arm in)

**5-8** Repeat beats 1–4

**9** Accent R foot next to L foot (clap hands in front)

**10-16** Step L, R, L, R, L, R, L foot out (arms make a circle overhead and down to sides)

**17-32** Repeat Part II, beats 1–16

**LEAD-UP ACTIVITIES** Practice GRAPEVINE (individual tempo). Practice moving from walking steps to GRAPEVINES (individual tempo). Practice quick TWO-STEPS (individual tempo).

**TEACHING SUGGESTIONS** Practice CROSS, SIDE, SIDE, BRUSH, beginning L foot first with individual tempo, then with group SAY & DO. Precede CROSS, SIDE, SIDE, BRUSH with a GRAPEVINE, beginning L foot (individual tempo and then SAY & DO). Precede GRAPEVINE: CROSS, SIDE, SIDE, BRUSH with 7 WALKS (individual tempo and then SAY & DO). SAY & DO Part I (note the BRUSH is omitted on the repeat). Add the CLAPS later. Practice 4 TWO-STEPS toward the center with group SAY & DO. Practice an accented step beginning R foot and 7 steps moving OUT backward with group SAY & DO. SAY & DO Part II. Practice the entire dance with group SAY & DO, and then add the music.

**CHAIR DANCING** Do as described, substituting steps in place for walking steps in Part I.

# Hora Hassidit

(hoh-rah has-sih-DEET)
Chassidic Circle Dance
**Israel (Chassidic)**

**RECORDING** *Rhythmically Moving 5*

**INTRODUCTION** 8 microbeats

**FORMATION** Single circle facing center, hands joined

**PART I** *CCW*

| CROSS | SIDE | BACK | SIDE | CROSS | SIDE | SIDE | SIDE |
|---|---|---|---|---|---|---|---|
| L | R | L | R | L | R | L | R |

| CROSS | SIDE | BACK | SIDE | SIDE |  | SIDE |  |
|---|---|---|---|---|---|---|---|
| L | R | L | R | L |  | R |  |

*PART I 3X*

**Beat 1** Step L foot crossing in front of R foot
**2** Step R foot sideward right
**3** Step L foot crossing in back of R foot
**4** Step R foot sideward right
**5** Step L foot crossing in front of R foot
**6** Step R foot sideward right
**7-8** Step L foot, R foot sideward in a Camel Roll (describe small "c" with hips)
**9-12** Repeat beats 1–4
**13-14** Step L foot sideward left (reach up and to the left with the arms)
**15-16** Step R foot sideward right (reach up and to the right with the arms)
**17-48** Repeat Part I, beats 1–16, two more times

**PART II** *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) | STEP/STEP | STEP | STEP/STEP | STEP |
| L | R | L | R | L R | L | R L | R |
| | | | | | | 4X | OPP. DIR. |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | IN<br>(2) | IN<br>(3) | IN<br>(4) | STEP/STEP | STEP | STEP/STEP | STEP |
| L | R | L | R | L R | L | R L | R |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| OUT | OUT<br>(2) | OUT<br>(3) | OUT<br>(4) | STEP/STEP | STEP | STEP/STEP | STEP |
| L | R | L | R | L R | L | R L | R |

| | |
|---|---|
| **Beat 1-4** | Run L, R, L, R foot forward counterclockwise |
| **5-8** | Do 2 Two-Steps turning left to face clockwise, beginning L foot |
| **9-12** | Run L, R, L, R foot forward clockwise |
| **13-16** | Repeat beats 5–8 turning right to face counterclockwise |
| **17-32** | Repeat Part II, beats 1–16 |
| **33-36** | Run L, R, L, R foot toward center |
| **37-40** | Do 2 Two-Steps in place; snap fingers on beats 37–40 |
| **41-44** | Run L, R, L, R foot out |
| **45-48** | Repeat beats 37–40; snap fingers on beats 45–48 |

**LEAD-UP ACTIVITIES** Practice GRAPEVINES (individual tempo). Practice transferring weight side to side (individual tempo). Practice STEP/STEP, STEP in place turning 180° with each one (individual tempo).

**TEACHING SUGGESTIONS** Practice CROSS, SIDE; SIDE, SIDE (individual tempo); develop a sideward rolling action. Practice the above, preceding it with, and adding on, a GRAPEVINE beginning L foot. Complete Part I with SIDE, REST; SIDE, REST, then SAY & DO the entire part. Practice RUN, 2; 3, 4; STEP/STEP, STEP; STEP/STEP, STEP beginning L foot first with individual tempo and then with group SAY & DO. Substitute the 180° turn during the STEP/STEP, STEPS. Practice Part II with learner SAY & DO. Practice the transition from Part II to Part I and then add the music.

**CHAIR DANCING** Substitute steps in place where necessary. Substitute CHERKESSIYA for GRAPEVINE.

# Jambo

(JAHM-boh)
Hello
Ghana, West Africa

**RECORDING** *Rhythmically Moving 7*

**INTRODUCTION** 16 microbeats

**FORMATION** 2 circles, individuals facing one another, no handholds

**ALTERNATE FORMATION** Circle

**DANCE INTRODUCTION**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| LUNGE | | NOD | | NOD | | NOD | |
| B | | | | | | | |

*4X*

**Beat 1-2** Lunge diagonally right

**3-4** Nod to person diagonally right in other circle

**5-6** Nod to person opposite you

**7-8** Nod to person diagonally right

**9-32** Repeat beats 1–4, three more times lunging left, right, left

**PART I** *CCW**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | | CLOSE | | SIDE | | CLOSE | |
| R | | L | | R | | L | |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | | CLOSE | | SIDE | CLOSE | SIDE | CLOSE |
| R | | L | | R | L | R | L |

*REPEAT PART I*

**Beat 1-2** Step R foot sideward right (arms raised sideward)

**3-4** Step L foot next to R foot

**5-12** Repeat Part I, beats 1–4, two more times

**13** Step R foot sideward right

**14** Step L foot next to R foot

**15** Step R foot sideward right

**16** Step L foot next to R foot

**17-32** Repeat Part I, beats 1–16

**NOTE** Inside circle travels clockwise

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| UP | TOUCH | UP | STEP | UP | TOUCH | UP | STEP |
| (R) | (R) | (R) | R | (L) | (L) | (L) | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| UP | TOUCH | UP | STEP | JUMP | | | |
| (R) | (R) | (R) | R | B | | | |

*REPEAT PART II OPP. FTWK*

**Beat 1** Raise R knee (throw head back)

**2** Touch R foot next to L foot

**3** Raise R knee (throw head back)

**4** Step R foot next to L foot

**5-12** Repeat beats 1–4, two more times beginning L foot, R foot

**13-16** Jump (L foot slightly in, R foot slightly out)

**17-32** Repeat Part II, beats 1–16, with opposite footwork

**PART III**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| STEP<br>STEP | STEP | STEP<br>STEP | STEP | STEP<br>STEP | STEP | STEP<br>STEP | STEP |
| L R | L | R L | R | L R | L | R L | R |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN*<br>CLOSE | IN | IN<br>CLOSE | IN | IN | KICK (½ PIVOT) | JUMP | |
| L R | L | R L | R | L | (R) (L) | B | |

*REPEAT PART III MOVE OUT*

| | |
|---|---|
| **Beat 1-2** | Two-Step L foot in place, clap beat 2 |
| **3-8** | Two-Step, R, L, R foot in place, clapping on beat 2 of each Two-Step |
| **9-12** | Two-Step L foot IN, R foot IN, moving through the other circle, clap beat 2 of each Two-Step |
| **13** | Step L foot IN |
| **14** | Kick R foot pivoting 180° counterclockwise on the L foot |
| **15-16** | Jump with feet apart |
| **17-32** | Repeat Part II, beats 1–16, moving OUT and returning to place |

**TO SIMPLIFY** Use SIDE TOUCH steps in place of TWO-STEP

**CIRCLE DANCE** Dance as the outside circle.

**LEAD-UP ACTIVITIES** Practice SIDE, CLOSE in slow and quick tempo (individual tempo). Practice UP, TOUCH, UP, STEP (individual tempo). Practice STEP/STEP, STEP in place and moving as a TWO-STEP (individual tempo).

**TEACHING SUGGESTIONS** Teach the dance first as a single circle dance. Begin with Part I, leaving the Introduction until last. Have students practice 3 SIDE, CLOSE steps at a slow tempo followed by 2 SIDE, CLOSE steps at a quick tempo (SAY & DO). SAY & DO Part II. Teach the STEP, KICK, JUMP, REST so students understand the turning direction. Have students practice with individual tempo and then with group SAY & DO. Precede the STEP, KICK, JUMP, REST with 2 TWO-STEPS IN beginning L foot and then precede with 4 TWO-STEPS in place beginning L foot. Have students practice this sequence moving IN then OUT—first use individual tempo and then SAY & DO. Learn the Introduction and SAY & DO the entire dance and then add the music.

**CHAIR DANCING** Do steps in place. Omit the PIVOT, Part II.

**Direction given for outer circle; inner circle uses opposite direction.*

# Makedonikos Horos

(mah-keh-DOE-nee-kohs hoe-ROHS)
Greek Macedonian Dance
**Greece (Macedonia)**

**RECORDING** *Rhythmically Moving 9*

**INTRODUCTION** 8 microbeats

**FORMATION** Open circle or lines, hands joined in "W" position

**PART I** *CCW*

| FWD | FWD (2) | FWD (3) | FWD (4) | SIDE | LIFT | SIDE | LIFT |
|---|---|---|---|---|---|---|---|
| R | L | R | L | R | (L) | L | (R) |

*16X*

**Beat 1-4** Step R, L, R, L foot forward moving counterclockwise and turn to face center

**5** Step R foot sideward right

**6** Lift L foot in front of R leg

**7** Step L foot sideward left

**8** Lift R foot in front of L leg

**NOTE** Key changes after 16 repetitions of Part I and the tempo increases; then Part II should be started.

**PART II**

| OUT | OUT | SIDE / CLOSE | SIDE | IN / CLOSE | IN |
|---|---|---|---|---|---|
| R | L | R L | R | L R | L |

*15X*

**Beat 1** Step R foot out diagonally right (counterclockwise)

**2** Step L foot out diagonally right

**3** Step R foot sideward right

**&** Step L foot next to R foot

**4** Step R foot sideward right

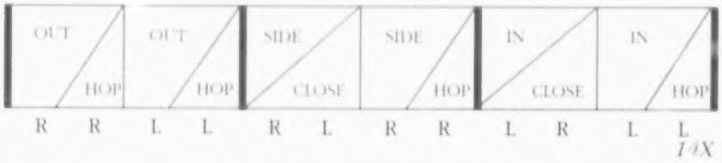
**5** Step L foot in diagonally right (counterclockwise)

**&** Step R foot next to L foot

**6** Step L foot in diagonally right

**NOTE** Repeat Part II, beats 1–6, 14 more times. There is another key change and tempo increase.

**PART III**



**Beat 1–6** Repeat Part II, preceding beats 1, 2, 3, 5 with a hop

**NOTE** Omit the first HOP of Part III (before Beat 1). Add it in for the repeats.

**LEAD-UP ACTIVITIES** Practice SIDE, LIFT, SIDE, LIFT (individual tempo). Practice SIDE/CLOSE, SIDE (individual tempo). Practice forward TWO-STEP (individual tempo).

**TEACHING SUGGESTIONS** Practice 4 WALKS and add on a SIDE, LIFT, SIDE, LIFT pattern (individual tempo then SAY & DO). Do Part I to the music. Practice OUT, OUT; SIDE/CLOSE, SIDE beginning R foot. Do only one sequence at a time using individual tempo then SAY & DO. Add on IN/CLOSE, IN, then SAY & DO. Do several sequences of Part II and then add the music. Practice Part III with the addition of the HOP before trying this to the music.

**CHAIR DANCING**

**PART I** WALK in place.

**PART II** Do IN/CLOSE, IN diagonally left away from the chair to permit doing the following pattern—OUT, OUT—toward the chair.

# Misirlou-Kritikos

(MEE-zeer-loo kree-tee-KOHS)

Greece

**RECORDING** *Rhythmically Moving 8*

**INTRODUCTION** 8 macrobeats

**FORMATION** "W" position, open circle, leader at right end

**PART I**

| | | | | *CW* | | *CCW* | |
|---|---|---|---|---|---|---|---|
| SIDE | TOUCH | BACK<br>SIDE | CROSS<br>PIVOT | FWD<br>CLOSE | FWD | BWD<br>CLOSE | BWD |
| R | (L) | L R | L (L) | R L | R | L R | L |

**Beat 1** Step R foot sideward right

**2** Touch L foot in

**NOTE** Females may point L foot and males bring L foot IN while scuffing the heel on the floor.

**3** Step L foot crossing in back of R foot

**&** Step R foot sideward right

**4** Step L foot crossing in front of R foot and pivot to face clockwise (one behind another)

**5-6** Two-Step beginning R foot forward clockwise (moving one behind another)

**NOTE** Females may point L foot against R calf on beat 6 while males HOOK L instep behind R knee.

**7-8** Two-Step, beginning L foot backward counterclockwise (facing clockwise); end facing center

**TO SIMPLIFY** Change TWO-STEP to FORWARD, FORWARD, FORWARD, REST and BACKWARD, BACKWARD, BACKWARD, REST

**LEAD-UP ACTIVITIES** Practice TWO-STEP FORWARD and BACKWARD (individual tempo). Practice a sequence of BACK/SIDE, CROSS (individual tempo).

**TEACHING SUGGESTIONS** Begin with the sequence BACK/SIDE, CROSS beginning L foot with SAY & DO, then precede with TOUCH, BACK/SIDE, CROSS and practice the whole, then precede with SIDE and practice beats 1–4, adding on the ¼ PIVOT at the end. Practice FORWARD, CLOSE, FORWARD; BACKWARD, CLOSE, BACKWARD; then SAY & DO. Practice the dance with group SAY & DO and then add the music.

**CHAIR DANCING** Do the TWO-STEP away from and toward the chair.

# Nebesko Kolo

(NEH-beh-skoh KOH-loh)
Heavenly Circle
**Serbia (Yugoslavia)**

**RECORDING** *Rhythmically Moving 9*

**INTRODUCTION** 8 microbeats

**FORMATION** Broken circle, hands joined in "V"

**PART I** *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD / CLOSE | FWD | FWD / CLOSE | FWD | FWD / CLOSE | FWD | FWD / CLOSE | FWD |
| R L | R | L R | L | R L | R | L R | L |
| | | | | | | *REPEAT* | *OPP. DIR.* |

**Beat 1-8** Two-Step 4 times forward counterclockwise beginning R foot (each Two-Step takes 2 beats)

**9-16** Repeat beats 1–8 forward clockwise and pivot to face center

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | STEP | OUT | STEP | IN | STEP | OUT | STEP |
| R | L | R | L | R | L | R | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| STEP / STEP | STEP | STEP / STEP | STEP | STEP / STEP | STEP | STEP / STEP | STEP |
| R L | R | L R | L | R L | R | L R | L |

| | |
|---|---|
| STAMP | |
| (R) | |

| | | |
|---|---|---|
| **Beat 1** | Step R foot in | CHERKESSIYA |
| **2** | Step L foot in place | |
| **3** | Step R foot out | |
| **4** | Step L foot in place | |
| **5-8** | Repeat Part II, beats 1–4 | |
| **9-10** | Step R, L, R foot in place | |
| **11-12** | Step L, R, L foot in place | |
| **13-16** | Repeat beats 9–12 | |
| **17-18** | Stamp R foot and rest | |

**LEAD-UP ACTIVITIES** Practice quick TWO-STEPS (individual tempo). Practice CHERKESSIYA (individual tempo). Practice THREES in place—STEP/STEP, STEP (individual tempo).

**TEACHING SUGGESTIONS** Practice the 8 TWO-STEPS of Part I while moving counterclockwise, then clockwise (individual tempo, then SAY & DO). Practice the 2 CHERKESSIYA steps of Part II with SAY & DO and add on to Part I. Practice the 4 THREES of Part III followed by the STAMP (individual tempo, then SAY & DO). Practice the transition of Part II to III and back to the beginning. SAY & DO the entire dance and then add the music.

**CHAIR DANCING** Do TWO-STEPS away from and toward the chair with small steps.

# Sellenger's Round

(SELL-ing-gur's)
England

**RECORDING** *Rhythmically Moving 7*

**INTRODUCTION** 8 microbeats

**FORMATION** Partners in a single circle

**PART IA**

*CW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SLIDE<br>& | SLIDE (2)<br>& | SLIDE (3)<br>& | SLIDE (4)<br>& | SLIDE<br>& | SLIDE (2)<br>& | SLIDE (3)<br>& | SLIDE<br>HOP |
| L R | L R | L R | L R | L R | L R | L R | L L |

*CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SLIDE<br>& | SLIDE (2)<br>& | SLIDE (3)<br>& | SLIDE (4)<br>& | SLIDE<br>& | SLIDE<br>& | SIDE | STEP |
| R L | R L | R L | R L | R L | R L | R | L |

**Beat 1-8** Slide 7 steps sideward clockwise followed by a step L foot sideward left and a hop L foot (*Slipping*)

**9-16** Slide 6 steps sideward counterclockwise followed by a step R foot sideward R and a step L foot in place

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN<br>CLOSE | IN | IN<br>CLOSE | IN | OUT | OUT (2) | OUT (3) | OUT (4) |
| R L | R | L R | L | R | L | R | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| STEP<br>STEP | STEP | STEP<br>STEP | STEP | TURN | TURN (2) | TURN (3) | TURN (4) |
| R L | R | L R | L | R | L | R | L |

*REPEAT PART II*

| | |
|---|---|
| **Beat 1-2** | Two-Step in, beginning R foot (*Setting*) |
| **3-4** | Two-Step in, beginning L foot |
| **5-8** | Step R, L, R, L foot out (*Out a double*) and turn to face partner |
| **9-12** | Two balances (Threes) in place beginning R foot, L foot facing partner (*Setting to partner*) leap onto the first step of each Three |
| **13-16** | Full turn R, L, R, L foot clockwise (*Turn single*) |
| **17-32** | Repeat Part II, beats 1–16 |

**PART IB**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | IN<br>(2) | IN<br>(3) | IN<br>(4) | OUT | OUT<br>(2) | OUT<br>(3) | OUT<br>(4) |
| R | L | R | L | R | L | R | L<br>*REPEAT* |

| | |
|---|---|
| **Beat 1-4** | Step R, L, R, L foot in (*In a double*) |
| **5-8** | Step R, L, R, L foot out (*Out a double*) |
| **9-16** | Repeat Part IB, beats 1–8 |

**PART II** Repeat Part II, beats 1–32

**PART IC**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD | FWD | PIVOT | FWD | FWD | FWD | PIVOT |
| R | L | R | (R) | L | R | L | (L)<br>*REPEAT* |

| | |
|---|---|
| **Beat 1-3** | Step R, L, R foot changing places with partner; females moving inside clockwise and males outside counterclockwise; keep facing partner (*Siding*) |
| **4** | Pivot ½ while continuing to face partner |
| **5-8** | Step L, R, L foot back to place along same path (keep looking at partner) |
| **9-16** | Repeat Part IC, beats 1–8 |

**PART II** Repeat Part II, beats 1–32

**Part ID**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| TURN<br>(R ELBOW) | TURN<br>(2) | TURN<br>(3) | TURN<br>(4) | TURN | TURN | AWAY | AWAY |
| R | L | R | L | R | L<br>*REPEAT* | R<br>*OPP. DIR.* | L<br>*(L ELBOW)* |

**Beat 1-8** R elbow turn with partner (*Arming*)—move apart on beats 7–8

**9-16** L elbow turn (move apart on beats 15–16)

**PART II** Repeat Part II, beats 1–32

**PART IA** Repeat Part IA, beats 1–16 (*Slipping*)

**PART II** Repeat Part II, beats 1–32

**LEAD-UP ACTIVITIES** Practice SLIDES (individual tempo). Practice TWO-STEPS (individual tempo). Practice STEP/STEP, STEP in place (individual tempo). Practice TURNS to the right in 4 steps (individual tempo).

**TEACHING SUGGESTIONS** Practice Part II, beats 1–8, with a partner (partner beat then SAY & DO). Add on the BALANCE (in-place THREE-STEP) with partners facing each other and then the full TURN clockwise. SAY & DO Part II. Learn Part IA, B, C, D, repeating Part II after each (SAY & DO). SAY & DO the entire dance and then add the music.

**CHAIR DANCING** Do the verses in place or away from and toward the chair. Substitute steps in place for the TURN in Part II. May be adapted for wheelchairs.

# Yemenite

Examples:

|  |  |  |  |
|---|---|---|---|
| SIDE | SIDE | CROSS |  |

|  |  |  |  |
|---|---|---|---|
| SIDE<br>SIDE | CROSS | SIDE<br>SIDE | CROSS |

# Hineh Ma Tov

(hee-NAY mah TOVE)
How Good It Is
Israel (Yemenite)

**RECORDING** *Rhythmically Moving 4*

**INTRODUCTION** 8 macrobeats (begin dance with vocal)

**FORMATION** Single circle, hands joined, or line with L hand at shoulder and R arm straight

**PART I** *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD (2) | FWD (3) | FWD (4) | FWD<br>FWD (&) | FWD (2)<br>FWD (&) | FWD (3)<br>FWD (&) | FWD (4)<br>FWD (&) |
| R | L | R | L | R L | R L | R L | R L |

*REPEAT*

**Beat 1–4** Step R, L, R, L foot forward counterclockwise
**5–8** Run 8 steps forward counterclockwise beginning R foot
**9–16** Repeat Part I, beats 1–8, and turn to face center

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | OUT<br>CLOSE | IN | STAMP | SIDE<br>SIDE | CROSS | SIDE<br>SIDE | CROSS |
| R | L R | L | (R) | R L | R | L R | L |

*REPEAT*

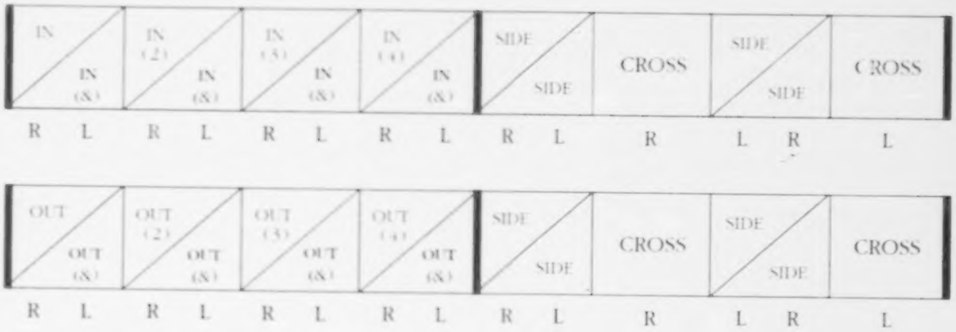
**Beat 1** Step R foot sideward right
**2** Step L foot away from center
**&** Step R foot next to L foot
**3** Step L foot toward center
**4** Stamp R foot next to L foot
**5–6** Yemenite beginning R foot
**7–8** Yemenite beginning L foot

**9-16** Repeat Part II, beats 1–8

**PART I**

**Beat 1-16** Repeat Part I, beats 1–16

**PART III**


IN
IN (&)
IN (2)
IN (&)
IN (3)
IN (&)
IN (4)
IN (&)
SIDE
SIDE
CROSS
SIDE
SIDE
CROSS
R L R L R L R L R L R L R L
OUT
OUT (&)
OUT (2)
OUT (&)
OUT (3)
OUT (&)
OUT (4)
OUT (&)
SIDE
SIDE
CROSS
SIDE
SIDE
CROSS
R L R L R L R L R L R L R L

**Beat 1-4** Run 8 steps in, beginning R foot

**5-8** Repeat Part II, beats 5–8

**9-12** Run 8 steps out, beginning R foot (backing up)

**13-16** Repeat Part II, beats 5–8

**LEAD-UP ACTIVITIES** Practice combinations of walking and running with RUNS executed as a divided beat (individual tempo). Practice YEMENITE steps (individual tempo). Practice 8 RUNS plus 2 YEMENITE steps. Practice patterns of OUT/CLOSE, IN (individual tempo).

**TEACHING SUGGESTIONS** Practice 4 WALKS, 8 RUNS with SAY & DO. Practice 8 RUNS IN and 8 RUNS OUT (encourage small steps). Add on 2 YEMENITE steps after the RUNS IN and 2 YEMENITE steps after the RUNS OUT, then SAY & DO. Practice SIDE, OUT/CLOSE, IN, STAMP with SAY, then SAY & DO. Practice adding on 2 YEMENITE steps to Part II, beats 1–4 (individual tempo, then SAY & DO). SAY & DO the dance in sequence, and then add the music. Be certain students understand the order of the parts.

**NOTE** Part III should be learned before Part II, because it is easier.

**CHAIR DANCING**

**PART I** Substitute steps in place.

**PART III** Use small steps away from and toward the chair.

# Le'Or Chiyuchech

(ley-ORE chee-you-CHECH)
By the Light of Your Smile
Israel (Yemenite)

**RECORDING** *Rhythmically Moving 8*

**INTRODUCTION** 8 microbeats

**FORMATION** Single circle facing center, hands joined

**PART I**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | SIDE | CROSS | | SIDE | SIDE | CROSS | |
| L | R | L | | R | L | R | |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | OUT | CLOSE | : | IN | OUT | CLOSE | |
| L | R | L | | R | L | R | |

*REPEAT PART I*

| | |
|---|---|
| **Beat 1-4** | Yemenite beginning L foot |
| **5-8** | Yemenite beginning R foot |
| **9** | Step L foot in toward center (raise arms) |
| **10** | Step R foot out (lower arms) |
| **11-12** | Step L foot next to R foot |
| **13-16** | Repeat beats 9–12 with opposite footwork beginning R foot |
| **17-32** | Repeat Part I, beats 1–16, and turn to face counterclockwise |

**PART II** *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | CLOSE | FWD | BRUSH | FWD | CLOSE | FWD | BRUSH |
| L | R | L | (R) | R | L | R | (L) |

*CCW*

| FWD | | SIDE | | BACK | | SIDE | |
|---|---|---|---|---|---|---|---|
| L | | R | | L | | R | |

*REPEAT PART II*

**Beat 1-4** Two-Step beginning L foot forward counterclockwise (brush R foot forward on beat 4)

**5-8** Two-Step beginning R foot (brush L foot forward on beat 8)

**9-10** Step L foot forward and pivot to face center

**11-12** Step R foot sideward right (raise arms)

**13-14** Step L foot crossing in back of R foot (bend knees)

**15-16** Step R foot sideward right (lower arms)

**17-32** Repeat Part II, beats 1-16

**TO SIMPLIFY** Leave out the brush

**LEAD-UP ACTIVITIES** Learn or practice YEMENITE steps (individual tempo). Practice slow TWO-STEPS (individual tempo). Practice the pattern of IN, OUT, CLOSE, REST (individual tempo).

**TEACHING SUGGESTIONS** Practice 2 YEMENITE steps in sequence beginning L foot (SAY & DO). Practice IN, OUT, CLOSE, REST twice in sequence beginning L foot (SAY & DO). SAY & DO Part I with a partner then with entire group. Practice 2 slow TWO-STEPS moving counterclockwise beginning L foot (SAY & DO), then add the BRUSH. Practice the pattern FORWARD, SIDE, BACK, SIDE beginning L foot moving counterclockwise (SAY & DO). SAY & DO Part II. Practice the transition from Part I to Part II, remembering to move counterclockwise beginning L foot. Practice the transition from Part II to Part I with its difficult side-to-side movement pattern. SAY & DO the entire dance and then add the music.

**CHAIR DANCING** Substitute steps in place for moving steps in Part II.

# Ma Na'Vu

(mah nah-ah-VOO)
How Wonderful the Sound of the Approaching Messiah
**Israel (Yemenite)**

**RECORDING** *Rhythmically Moving 6*

**INTRODUCTION** 8 macrobeats

**FORMATION** Single circle facing center, hands joined

**PART I**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| TOUCH | TOUCH | OUT / CLOSE | IN | OUT | IN | OUT / IN | TOG |
| (R) | (R) | R L | R | L | R | L R<br>*REPEAT* | B<br>*OPP. FTWK.* |

**Beat 1** Touch R toe in, weight on L foot
**2** Touch R toe sideward, weight on L foot
**3** Step R foot out
**&** Step L foot next to R foot
**4** Step R foot in
**5** Step L foot out
**6** Step R foot in
**7** Step L foot out
**&** Step R foot in
**8** Bring both feet together lowering heels
**9-16** Repeat Part I, beats 1–8, with opposite footwork beginning L foot

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| | | *CCW* | | | | *CCW* | |
| SIDE / SIDE | CROSS | FWD / CLOSE | FWD | SIDE / SIDE | CROSS | FWD / CLOSE | FWD |
| R L | R | L R | L | R L | R | L R | L<br>*REPEAT* |

**Beat 1-2** Yemenite beginning R foot, then pivot to face counterclockwise

**3-4** Two-Step L foot forward counterclockwise, then pivot to face center

**5-16** Repeat Part II, beats 1–4, three more times

**LEAD-UP ACTIVITIES** Practice YEMENITES (individual tempo). Practice TWO-STEPS (individual tempo). Practice combining a YEMENITE with 1 TWO-STEP (individual tempo). Practice OUT/CLOSE, IN pattern (individual tempo).

**TEACHING SUGGESTIONS** Practice TOUCH, TOUCH, OUT/CLOSE, IN (SAY & DO) then add on OUT, IN, OUT/IN, TOGETHER. Practice with one foot, then the other. SAY & DO Part I with a partner, then with entire group. Practice the YEMENITE, TWO-STEP combination (individual tempo, then SAY & DO). SAY & DO Part II with a partner, then with entire group. Practice the transitions from Part I to Part II and back to the beginning. SAY & DO the entire dance and then add the music.

**CHAIR DANCING**

**PART II** Substitute TWO-STEPS in place.

# Sapri Tama

(sah-PREE tuh-MAH)
Tell Me, My Innocent One
Israel (Yemenite)

**RECORDING** *Rhythmically Moving 7*

**INTRODUCTION** 6 macrobeats

**FORMATION** Individuals in lines

**PART I**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE / SNAP | SIDE / SNAP | TURN (¼ R) | TOG (SNAP) | SIDE / SIDE | CROSS | SIDE / SIDE | CROSS |
| R | L | R | B | R L | R | L R | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | LIFT (BEND) | SIDE | LIFT (BEND) | SIDE | CROSS | SIDE | CROSS |
| R | (L) (R) | L | (R) (L) | R | L | R | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE / SIDE | CROSS | SIDE | CROSS | SIDE | CROSS | SIDE / SIDE | CROSS |
| R L | R | L | R | L | R | L R | L |

| | |
|---|---|
| **Beat 1** | Step R foot sideward right and sway right |
| **&** | Snap fingers with arms high over right shoulder |
| **2** | Step L foot sideward left and sway left |
| **&** | Snap fingers with arms high over left shoulder |
| **3** | Step R foot, turning ¼ right (clockwise turn) |
| **4** | Bring feet together bending both knees (snap fingers on the beat as knees are bent) |
| **5-6** | Yemenite beginning R foot |
| **7-8** | Yemenite beginning L foot |

**9** Step R foot sideward right

**10** Bend R knee lifting L leg in front (snap fingers—hands close to body), then straighten leg

**11** Step L foot sideward left

**12** Bend L knee (repeat bend and snap as in beat 10)

**13** Step R foot sideward right (spread arms apart)

**14** Step L foot crossing in front of R foot (cross arms and snap)

**15** Step R foot sideward right, spread arms apart

**16** Step L foot crossing in front of R foot (cross arms and snap)

**17-18** Yemenite beginning R foot

**19-24** Repeat beats 13–18 sideward left beginning L foot

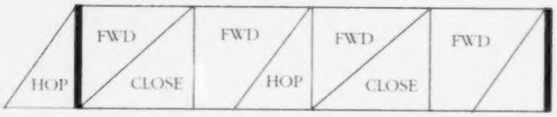
**LEAD-UP ACTIVITIES** Practice YEMENITE steps (individual tempo). Practice SIDE, CROSS (individual tempo).

**TEACHING SUGGESTIONS** Practice SIDE/SNAP, SIDE/SNAP; TURN, SNAP (individual tempo, then SAY & DO). Add on the 2 YEMENITE steps. SAY & DO beats 1–8. Practice SIDE, LIFT; SIDE, LIFT; SIDE, CROSS; SIDE, CROSS with individual tempo and then SAY & DO. Add on the YEMENITE and SAY & DO beats 9–18. Add on the SIDE, CROSS; SIDE, CROSS; YEMENITE sideward left (SAY & DO). SAY & DO beats 9–24. Practice the transition from beat 8 to beat 9, from 12 to 13, and from the end to the beginning. SAY & DO the entire dance and then add the music.

**CHAIR DANCING** Do the steps in place, omitting the ¼ TURN.

# Polka

Example:


HOP
FWD
CLOSE
FWD
HOP
FWD
CLOSE
FWD

# Doudlebska Polka

(dood-LEB-skah)
Dance From Bohemian Village of Doudleby
**Czechoslovakia**

**RECORDING** *Rhythmically Moving 2*

**INTRODUCTION** 8 microbeats

**FORMATION** Partners arranged about the room

**ALTERNATE FORMATION** Circle

**PART I** *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD<br>CLOSE | FWD<br>HOP | FWD<br>CLOSE | FWD<br>HOP | FWD<br>CLOSE | FWD<br>HOP | FWD<br>CLOSE | FWD<br>HOP |
| R L | R R | L R | L L | R L | R R | L R | L L |

4X

**Beat 1-32** Polka 16 times with partner

**PART II** *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) | FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) |
| R | L | R | L | R | L | R | L |

4X

**Beat 1-32** Walk 32 steps and form a double circle; persons on left place L hands on L shoulders of persons ahead in the circle and R hands around the waist of partners; all sing "La, La, La" with the music

**PART III**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| CLAP<br>CLAP | HIT | CLAP<br>CLAP | HIT | CLAP<br>CLAP | HIT | CLAP<br>CLAP | HIT |

4X

**Beat 1-32** Persons on left turn to face center and clap own hands twice, then neighbors' hands once, in rhythm of 1 &, 2; the clapping sequence is executed 16 times. Persons on right turn to face clockwise and dance 16 Polka steps clockwise around the outside of the circle. At the end of the 32 beats begin the dance from the beginning with a new partner.

**NOTE** The dance may be done without reference to R foot or L foot.

**CIRCLE DANCE** Dance the left-hand person's part; POLKA about the space, WALK into a circle, then perform the CLAP sequence.

**LEAD-UP ACTIVITIES** Practice GALLOP with each foot leading (individual tempo). Add 4 GALLOPS with one foot followed by 4 with the other foot. Practice 2 GALLOPS with one foot, then 2 GALLOPS with the other foot (GALLOP POLKA). If the group is skilled enough to learn the POLKA, review or learn the TWO-STEP and then precede each TWO-STEP with the HOP (individual tempo). Practice POLKA or GALLOP POLKA with a partner. Practice having everyone WALK from a scattered free formation to a circle. Have group stand in a circle and practice the CLAP/CLAP, HIT pattern of Part III (SAY & DO).

**TEACHING SUGGESTIONS** It is recommended that the circle dance be taught as a lead-up to the partner dance. Have everyone POLKA or GALLOP POLKA to the music. Have everyone do Part I followed by Part II with the music. Add Part III.

**CHAIR DANCING** Do as described for Circle Dance. Substitute steps in place.

# Jessie Polka

## United States

**RECORDING** *Rhythmically Moving 8*

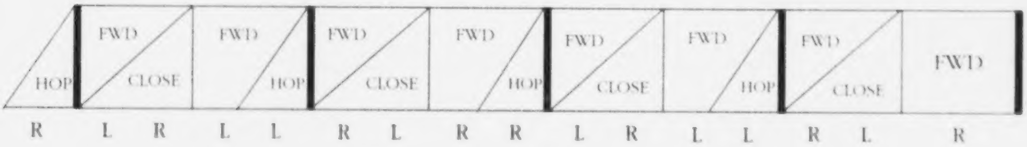
**INTRODUCTION** 8 microbeats

**FORMATION** Individual, partners, circle, line

**PART I**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| HEEL | STEP | TOE | TOUCH | HEEL | STEP | HEEL | LIFT |
| (L) | L | (R) | (R) | (R) | R | (L) | (L) |

**Beat 1** Hop R foot extending L heel diagonally left
**2** Step L foot next to R foot
**3** Hop L foot extending toe diagonally backward
**4** Touch R foot next to L foot
**5** Hop L foot extending R heel diagonally right
**6** Step R foot next to L foot
**7** Hop R foot extending L heel diagonally left
**8** Hop R foot lifting L foot in front of R foot (knee bent)


HOP
FWD
CLOSE
FWD
HOP
FWD
CLOSE
FWD
HOP
FWD
CLOSE
FWD
HOP
FWD
CLOSE
FWD
R L R L L R L R R L R L L R L R

**Beat 9–16** Polka forward 4 times beginning with hop R foot and Two-Step L foot

**LEAD-UP ACTIVITIES** Practice 2-beat sequences of HEEL, STEP; TOE, TOUCH; HEEL, LIFT (individual tempo). Practice the POLKA (individual tempo) and then with a partner.

**TEACHING SUGGESTIONS** Have students work out the language-to-dance patterns of Part I (individual tempo). Practice with a partner. Practice beats 1–8 without using HOPS, at first. Then try adding the HOPS. SAY & DO beats 1–8 and add on 4 POLKA steps.

**CHAIR DANCING** Do the sequences in place.

# 8 Intermediate Folk Dances

The intermediate folk dances presented in this chapter are divided into the following categories: Level I, Level II, and Level III.

# Intermediate Level I Dances

In learning the Level I dances, students continue to develop mastery of the basic skills found in beginning folk dance:

- Maintaining balance and group orientation while changing direction
- Combining nonlocomotor foot/leg movements with locomotor ones
- Executing 2-beat and 4-beat recurring and alternating sequences
- Demonstrating competence with even and uneven beginning dance steps

In addition, students add beginning competence with basic intermediate folk dance steps and abilities:

- Executing movement sequences that are faster or slower than the usual tempo
- Combining dance steps with each other and with other sequences
- Executing more difficult combinations of locomotor/nonlocomotor sequences with dance steps
- Performing sequences of movement that are longer or shorter than the musical phrase
- Performing sequences of movement to music in uncommon meters of 5 and 7
- Learning dances to ethnic and more unfamiliar sounding music

# Ahavat Hadassah

(ah-hah-VAHT hah-DAH-sah)
The Love of Hadassah
**Israel (Yemenite)**

**RECORDING** *Changing Directions 2*

**INTRODUCTION** 8 macrobeats

**FORMATION** Broken circle with leader at right end, hands joined

**PART I**

| | | | |
|---|---|---|---|
| FWD | BWD (CAMEL | FWD ROLL) | FWD |
| R | L | R | L |

4X

**Beats 1-3** Step R foot forward counterclockwise and execute a Camel Roll (rock backward on L foot and forward on R foot as hips make a backward circle)

**4** Step L foot forward

**5-16** Repeat Part I, beats 1–4, three more times and turn to face center

**PART II**

| | | | |
|---|---|---|---|
| SIDE | BACK | SIDE | CROSS / HOP |
| R | L | R | L L |

4X

**Beat 1** Step R foot sideward right

**2** Step L foot crossing in back of R foot

**3** Step R foot sideward right

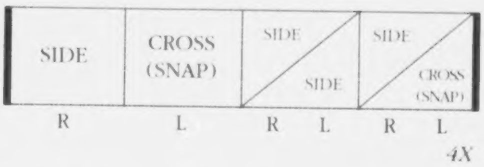
**4** Step L foot crossing in front of R foot

**&** Hop L foot

**5-16** Repeat Part II, beats 1–4, three more times

**PART I** Repeat Part I, beats 1–16

**PART III**



**Beat 1** Step R foot sideward right (spread arms slightly)

**2** Step L foot crossing in front of R foot (cross arms in front of body and snap fingers)

**3** Step R foot sideward right

**&** Step L foot sideward left

**4** Step R foot sideward right

**&** Step L foot crossing in front of R foot (cross arms and snap fingers)

**5-16** Repeat Part III, beats 1–8, three more times

**FORM OF THE DANCE** Part I, Part II, Part I, Part III

**TEACHING SUGGESTIONS** Students practice or learn Part I (CAMEL ROLL) beginning R foot. SAY & DO Part I—FORWARD, BACKWARD, FORWARD, FORWARD. Teach Parts II and III with SAY, then SAY & DO to create the accurate rhythms. SAY & DO the dance before adding music.

# BatTsurim

(baht tsoo-REEM)
Daughter of the Rocks
Israel

**RECORDING** *Changing Directions 4*

**INTRODUCTION** 8 microbeats

**FORMATION** Single circle of partners facing center, hands not joined

**ALTERNATE FORMATION** Single circle

**PART I**

*CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | TOG | CLAP | CLAP | SIDE | TOG | CLAP | CLAP |
| R | B | | | R | B | | |

*CCW* *REPEAT*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD (ACCENT) | | BRUSH | HOP | FWD | FWD | FWD | TURN |
| R | | (L) | R | L | R | L | R |

*REPEAT*
*OPP. FTWK. OPP. DIR.*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | IN (2) | IN (3) | IN (4) | OUT | OUT (2) | OUT (3) | OUT (4) |
| R | L | R | L | R | L | R | L |

| | | | |
|---|---|---|---|
| ACCENT (¼ TURN) | | ACCENT | |
| R | | L | |

**Beat 1** Leap R foot sideward right (arms circle around)
**2** Step L foot next to R foot (weight on both feet)
**3-4** Bend knees and clap twice (once for each beat)
**5-16** Repeat beats 1–4 three more times, then join hands

**17-18** Step R foot forward counterclockwise with an accent

**19** Brush L foot forward

**20** Hop R foot

**21-24** Run L, R, L, R foot forward counterclockwise; on beat 24 pivot ½ left to face clockwise

**25-32** Repeat beats 17–24 beginning L foot

**33-36** Run R, L, R, L foot in toward center of circle (raise arms)

**37-40** Run R, L, R, L foot out from center of circle (lower arms)

**41-42** Accent R foot in place, turning to face partner (males face counterclockwise, females face clockwise); beat 42 is a rest

**43-44** Accent L foot in place; beat 44 is a rest

**PART II**
**W/ PARTNER**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE (½ TURN) | TOG | CLAP | CLAP | SIDE (½ TURN) | TOG | CLAP | CLAP |
| R | B | | | R | B | | |

*REPEAT*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| AWAY | | BRUSH | HOP | AWAY | AWAY (2) | AWAY (3) | AWAY (4) |
| R | | (L) | R | L | R | L | R |

*REPEAT TOWARD OPP. FTWK.*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| TURN / CLOSE | 2 / & | 3 / & | 4 / & | TURN / CLOSE | 2 / & | 3 / & | 4 / & |
| R L | R L | R L | R L | R L | R L | R L | R L |

| | | | |
|---|---|---|---|
| ACCENT (½ TURN) | | ACCENT | |
| R | | L | |

**Beat 1-16** Repeat Part I, beats 1–16 with partner; leap ½ turn, moving counterclockwise on beat 1 of each 4–beat sequence; keep facing partner

**17-32** Repeat Part I, beats 17–32, but each person moves to own right and own left; females toward center of circle, males away from center, then return to partner

**NOTE** Beats 25–32 partners pass back-to-back to come to new partner if using this dance as a mixer.

**33-40** Israeli turn with 8 buzz steps

**41-44** Repeat Part I, beats 41–44, end facing center

**NOTE** If alternate formation is used, use Part I throughout.

**TEACHING SUGGESTIONS** Practice FORWARD, Rest, BRUSH, HOP in each direction (R foot counterclockwise; L foot clockwise). Do the same pattern with a partner moving away and then toward them beginning to one's own right. Add on an 8-beat Buzz Turn. Students learn Part I of the dance with SAY & DO. Learn Part II with a partner and add music. When the dance is reviewed, turn the partner dance into a partner mixer as described.

# Circle Csárdás

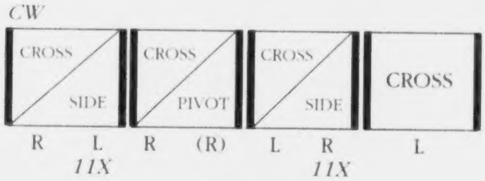
(CHAR-dahsh)
Hungary

**RECORDING** *Changing Directions 3*

**INTRODUCTION** 6 macrobeats

**FORMATION** Partners in a single circle in back basket; L arms on top (may also be danced in a front basket with L arms under)

**PART I**



CW
CROSS
SIDE
CROSS
PIVOT
CROSS
SIDE
CROSS
R L R (R) L R L
11X
11X

**Beat 1** Step R foot crossing in front of L foot moving clockwise

**&** Step L foot sideward left

**2-11** Repeat beats 1 &, ten more times

**12** Step R foot crossing in front of L foot

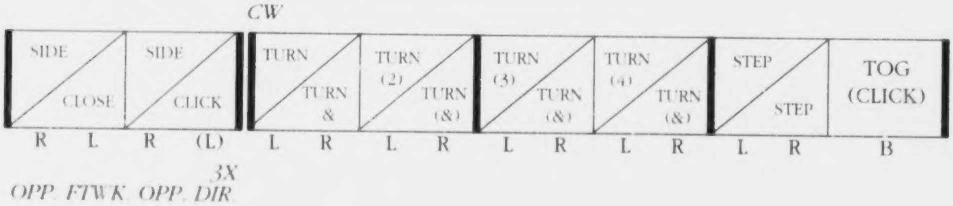
**&** Pivot on R foot (swing L leg around in front of R foot)

**13-24** Repeat beats 1–12 moving counterclockwise beginning L foot

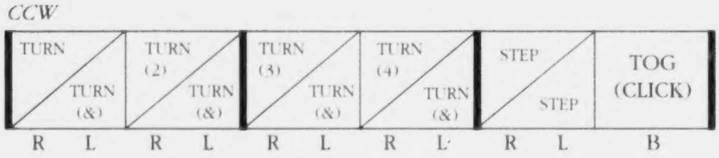
**NOTE** On the "&" of beat 24 do not pivot—weight remains on L foot.

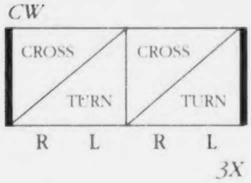
Face partner in shoulder–shoulder blade, csárdás position (males hold partner at shoulder blades)

**PART II**



CW
SIDE
CLOSE
SIDE
CLICK
TURN
TURN &
TURN (2)
TURN (&)
TURN (3)
TURN (&)
TURN (4)
TURN (&)
STEP
STEP
TOG (CLICK)
R L R (L) L R L R L R L R L R B
3X
OPP. FTWK. OPP. DIR.





**Beat 1-2** Double Csárdás step right beginning R foot (turn with partner counterclockwise)

**3-4** Double Csárdás step left beginning L foot (turn clockwise)

**5-6** Double Csárdás step right beginning R foot (turn counterclockwise)

**7-10** Walk 8 steps around clockwise beginning L foot (R hips adjacent)

**11** & Run L, R foot in place

**12** Click heels (clicking L foot into R foot)

**13-16** Walk 8 steps around counterclockwise beginning R foot (L hips adjacent)

**17** & Run R, L foot in place

**18** Click heels (clicking R foot into L foot)

**19-24** Cross, side (CLOSED RIDA step) 6 times with partner turning clockwise, beginning R foot crossing in front of L foot; (on the sixth rida step, open out to full circle to begin dance again)

**TEACHING SUGGESTIONS** Students warm up the CLOSED RIDA step (CROSS, SIDE) each direction noting the PIVOT instead of the SIDE in order to change directions. Do the step side-by-side with partners. Make a closed circle and all do the CLOSED RIDA step with group SAY & DO. REST after the final CROSS. Add music. In partners review or learn the DOUBLE CSÁRDÁS (SIDE, CLOSE, SIDE, CLICK). Do it three times in place turning each direction. Add on the 8-step TURN clockwise and the STEP/STEP, CLICK. SAY & DO Part II, beats 1–12. Add on beats 13–18 turning counterclockwise. Do the CROSS, TURN (CLOSED RIDA step) 6 times with partners. All perform Part II, beats 1–24 with SAY & DO. Add music to Part II. Practice the transition from Part II to Part I. (The left-hand person (male) leads partner into the full circle to begin again.) Perform the dance to music. Add the ethnic basket-hold when students are successful dancing with the simple handhold.

# Danish Masquerade

**Denmark**

**RECORDING** *Changing Directions 4*

**INTRODUCTION** 6 macrobeats

**FORMATION** Couples in double circle facing counterclockwise

**ALTERNATE FORMATION** Single circle, no hands joined

**PART I** *CCW (MALE'S FTWK.-FEMALE OPP. FTWK.)*

**(MACROBEAT)**

| FWD | FWD (2) | FWD (3) | FWD (4) | FWD | FWD | FWD | TOG (BOW) |
|---|---|---|---|---|---|---|---|
| L | R | L | R | L | R | L | B |

*REPEAT*
*OPP. DIR. OPP. FTWK.*

(Partners link inside arms with female's L hand resting on male's R forearm)

**Beat 1-8** Walk 8 steps forward counterclockwise (macrobeat) beginning with outside foot and turn toward each other to end facing clockwise (link arms again)

**9-16** Walk 8 steps forward clockwise (macrobeat) and turn to face counterclockwise joining inside hands

**PART II** *CCW (MALE'S FTWK.-FEMALE OPP. FTWK.)*

| FWD (AWAY) | STEP | STEP | FWD (TOWARD) | STEP | STEP |
|---|---|---|---|---|---|
| L | R | L | R | L | R |

*8X*
*(4X OPP. DIR. OR PARTNER TURN MOVING CCW)*

**Beat 1-12** Waltz 4 times counterclockwise beginning with outside foot moving away from partner, toward partner, away, toward. Male then moves in front of female to assume social dance position

**13-24** Waltz 4 times turning clockwise and moving counterclockwise around circle. Male begins L foot backward, female R foot forward

**25-48** Repeat Part II, beats 1–48

**NOTE** Where the social dance waltz is inappropriate, substitute 8 waltzes counterclockwise, then 8 waltzes clockwise.

**PART III** *(FEMALE OPP. FTWK.)*

| STEP (AWAY) | HOP | STEP (TOWARD) | HOP |
|---|---|---|---|
| L | L | R | R |

*REPEAT*

*CCW (SHOULDER-WAIST POSITION)*

| TURN | HOP | TURN | HOP |
|---|---|---|---|
| L | L | R | R |

*REPEAT*

**Beat 1-8** Step hop 4 times moving away from partner, toward partner, away, toward (inside hands are joined). Begin on outside foot and swing free leg across body; move into shoulder-waist position

**9-16** Step hop 4 times turning clockwise moving counterclockwise around circle

**17-32** Repeat Part III, beats 1–16

**NOTE** If the alternate formation is used, the turning waltz and turning step hop may be executed or continue with the step counterclockwise or clockwise.

**TEACHING SUGGESTIONS** All warm up using the STEP HOP and warm up or learn the basic WALTZ (FORWARD, FORWARD, CLOSE). Practice the STEP HOP with a partner turning clockwise in shoulder-waist position. Also STEP HOP away and toward. The step is on the foot in the direction moving. Practice the WALTZ with a partner using an away and toward pattern. Walk individually to the slow tempo (macrobeat) for the A section (Part I) of the music. Change direction for the repeat of the A section. Do the WALTZ to the B section (Part II) of the music and the STEP HOP to the C (Part III). Practice the three sections with a partner. For Part II WALTZ counterclockwise and then clockwise for the repeat of the B section. For Part III do two sets of STEP HOP away and toward and then turn in shoulder-waist position for 4 repetitions of STEP HOP. Repeat Part III. When the partners are capable of adding the WALTZ turn in social dance position, change Part II to incorporate that addition for the repeat of Part II.

# Debka Chag

(DEB-kah chahg)
Festive Debka
Israel (Arab)

**RECORDING** *Changing Directions 1*

**INTRODUCTION** 8 microbeats

**FORMATION** Line or lines facing counterclockwise, join hands, L arm behind back

**PART I** *CCW*

| | | | |
|---|---|---|---|
| FWD | FWD | STAMP | STAMP |
| L | R | (L) | (L) |

*8X*

**Beat 1-2** Step L, R foot forward counterclockwise; knees bent

**3** Stamp L foot and raise L heel (weight is on the R foot)

**4** Lower L heel to floor with force

**5-32** Repeat Part I, beats 1–4, seven more times

**PART II** *CCW*

| | | | | |
|---|---|---|---|---|
| FWD | FWD | FWD | UP | STEP |
| L | R | L | (R) | R |

*4X*

**Beat 1 &** Run L, R foot forward counterclockwise

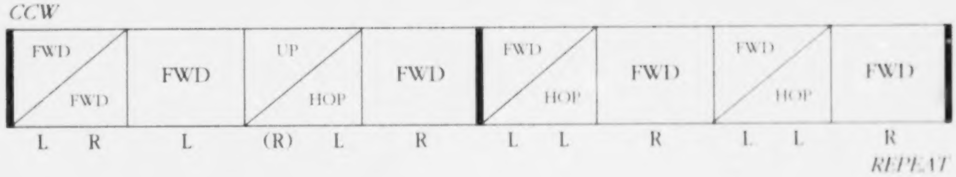
**2** Run L foot forward reaching R foot sideward right—touch floor with R foot

**3** Lift R leg up, knee bent

**4** Step R foot next to L foot

**5-16** Repeat Part II, beats 1–4, three more times

## PART II-VARIATION



**Beat 1 &** Run L, R foot forward counterclockwise

**2** Run L foot forward reaching R foot sideward–as above

**3** Lift R leg up

**&** Hop L foot

**4** Step R foot forward

**5 &** Step hop L foot forward

**6** Step R foot forward

**7 &** Step hop L foot forward

**8** Step R foot forward

**9-16** Repeat Part III, beats 1–8

**TEACHING SUGGESTIONS** Teach Part I with group SAY & DO and then do it eight times with the music. Teach Part II with group SAY & DO and do it four times. Learn Part II Variation with group SAY and then SAY & DO. Link Part II and Part II Variation together with group SAY & DO. Work on the transitions between the Parts and then perform to music.

# Harmonica

(har-MOAN-nee-kah)
Accordian
Israel

**RECORDING** *Changing Directions 3*

**INTRODUCTION** 16 microbeats

**FORMATION** Single circle, hands joined or broken circle

**PART I**

*CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| CROSS | SIDE | BACK | SIDE | FWD | HOP | FWD | HOP |
| L | R | L | R | L | L | R | R |

*4X*

**Beat 1-4** Grapevine moving counterclockwise beginning L foot (Uneven Grapevine may be used)

**5-6** Step hop forward counterclockwise beginning L foot

**7-8** Step hop forward counterclockwise beginning R foot

**9-32** Repeat Part I, beats 1–8, three more times and turn to face center

Release handhold

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| CROSS | BACK | SIDE | HOP | CROSS | BACK | SIDE | HOP |
| L | R | L | L | R | L | R | R |

*CW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| CROSS | BACK | SIDE | HOP | FWD | HOP | FWD | HOP |
| L | R | L | L | R | R | L | L |

*REPEAT PART II*
*OPP. FTWK. OPP. DIR.*

**Beat 1** Step L foot crossing in front of R foot

**2** Step R foot crossing in back of L foot

**3** Step L foot sideward left

**4** Hop L foot

**5-8** Repeat Part II, beats 1–4 beginning R foot

**9-12** Repeat Part II, beats 1–4

**13-14** Step hop forward clockwise beginning R foot

**15-16** Step hop forward clockwise beginning L foot

**17-32** Repeat Part II, beats 1–16, beginning R foot and move counterclockwise on step hops

Clap with each crossing step on the repeat of Part II

"T" position of arms

**PART III** *CW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | | SIDE | | SIDE | CROSS | SIDE | CROSS |
| L | | R | | L | R | L | R |

*4X*

**Beat 1-2** Step L foot sideward left or use a Three step L/R, L foot in place

**3-4** Step R foot sideward right or use a Three step R/L, R foot in place

**5** Step L foot sideward left

**6** Step R foot crossing in front of L foot

**7** Step L foot sideward left

**8** Step R foot crossing in front of L foot

**9-32** Repeat Part III, beats 1–8, three more times

**TEACHING SUGGESTIONS** Students should warm up with the GRAPEVINE step and then add two STEP HOPS. Dance Part I four times with group SAY & DO and then with music. Have students learn and practice the SCHOTTISCHE step danced as CROSS, BACK, SIDE, HOP. Teach Part II and have students dance it with group SAY & DO. The repeat of Part II is with opposite footwork and in the opposite direction. Link Part II to Part I. When Parts I and II are learned, add music for these parts. Students learn Part III, which then is linked to Part II and back to Part I. When all the parts are learned, add music for the complete dance.

# Hora Chadera

(hoh-rah chah-deh-RAH)
Hora of the Chader (School)
**Israel (Chassidic)**

**RECORDING** *Changing Directions 1*

**INTRODUCTION** 16 microbeats

**FORMATION** Circle, facing counterclockwise, L hand at own shoulder with palm up, R hand holding person in front, palm down

**PART I**

*CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) | HEEL | | BWD | CLOSE |
| R | L | R | L | (R) | | R | L |

*4X*

**Beat 1-4** Step R, L, R, L foot forward moving counterclockwise
**5-6** Touch R heel forward and rest beat 6
**7** Step R foot backward clockwise
**8** Step L foot next to R foot
**9-32** Repeat Part I, beats 1–8, three more times

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | IN<br>(2) | IN<br>(3) | IN<br>(4) | HEEL<br>(STAMP) | | HEEL<br>(STAMP) | |
| R | L | R | L | (R) | | (R) | |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| OUT | OUT<br>(2) | OUT<br>(3) | OUT<br>(4) | HEEL<br>(STAMP) | | HEEL<br>(STAMP) | |
| R | L | R | L | (R) | | (R) | |

*REPEAT PART II*

**Beat 1-4** Step R, L, R, L foot in toward the center (raise arms)

**5** Stamp R heel in front of L foot (raise arms)

**6** Rest (lower arms)

**7-8** Repeat Part II, beats 5–6

**9-16** Repeat Part II, beats 1–8 moving out from center (lower and raise arms beats 12–16)

**17-32** Repeat Part II, beats 1–16

Shoulder hold ("T" position)

**PART III**

| *CCW* | | | | *CW* | | | |
|---|---|---|---|---|---|---|---|
| SIDE | BACK | SIDE | STAMP | SIDE | BACK | SIDE | STAMP |
| R | L | R | (L) | L | R | L | (R) |

| *CCW* | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | STAMP | SIDE | STAMP | TURN | TURN | SIDE | STAMP |
| R | (L) | L | (R) | R | L | R | (L) |

*REPEAT PART III*
*OPP. FTWK. OPP. DIR.*

**Beat 1** Step R foot sideward right

**2** Step L foot crossing in back of R foot

**3** Step R foot sideward right

**4** Stamp L foot next to R foot

**5-8** Repeat beats 1–4 sideward left beginning L foot

**9** Step R foot sideward right

**10** Stamp L foot next to R foot

**11-12** Repeat beats 9–10 beginning L foot

**13-14** Step R, L foot moving in a full turn counterclockwise (body turns clockwise)

**15** Step R foot sideward right

**16** Stamp L foot next to R foot

**17-32** Repeat Part II, beats 1–16, beginning L foot

**TEACHING SUGGESTIONS** Have students warm up SIDE, BACK, SIDE, REST each direction and also TURN, TURN, SIDE, REST each direction. Teach Part I, beats 5–8, beginning with the R heel and ending with the R foot free. Precede this pattern with beats 1–4. Link together Part I, beats 1–8, and do it four times with group SAY & DO. Teach Part II and practice Parts I and II with group SAY & DO and then use music. Teach Part III without the stamps at first. Students use individual tempo then SAY & DO. The body turns clockwise while traveling counterclockwise on the first turn and counterclockwise while traveling clockwise on the second turn. Practice the transition from Part III to the beginning of the dance. SAY & DO the dance and add music. Add the stamps on Part III when the group is successful.

# Hora Nirkoda

(hoh-rah near-koh-DAH)
Let Us Dance
Israel

**RECORDING** *Changing Directions 1*

**INTRODUCTION** 16 microbeats

**FORMATION** Single circle facing center, hands joined

**PART I** *CW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| CROSS | SIDE | BACK | SIDE | CROSS | SIDE | BACK | SIDE |
| R | L | R | L | R | L | R | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | HOP | IN | HOP | OUT | OUT (2) | OUT (3) | OUT (4) |
| R | R | L | L | R | L | R | L |

*REPEAT PART I*

**Beat 1-8** Grapevine 2 times beginning R foot moving clockwise
**9-12** Step hop beginning R, L foot in to center of circle
**13-16** Step R, L, R, L foot out from center of circle
**17-32** Repeat Part I, beats 1–16

**PART II** *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | CROSS | SIDE | CROSS | TURN | TURN | SIDE | STEP |
| R | L | R | L | R | L | R | L |

| SIDE | SNAP | SIDE | SNAP | STEP | STEP<br>(2) | STEP<br>(3) | STEP<br>(4) |
|---|---|---|---|---|---|---|---|
| R | | L | | R | L | R | L |

*REPEAT PART II*

**Beat 1** Step R foot sideward right with a leap

**2** Step L foot crossing in front of R foot

**3-4** Repeat beats 1–2

**5-8** Step R, L, R, L foot moving counterclockwise—body turns clockwise (double turn may be substituted)

**9-10** Step R foot sideward right with sway, snap fingers overhead on beat 10

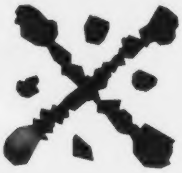
**11-12** Step L foot sideward left with a sway, snap fingers overhead on beat 12

**13-16** Step R, L, R, L foot in place with slight accents, bringing arms down and back up overhead

**17-32** Repeat Part II, beats 1–16

**TEACHING SUGGESTIONS** Warm up with the GRAPEVINE step moving clockwise. Teach Part I as two GRAPEVINE steps beginning R foot, two IN, HOP steps, and four OUT steps. Part I is danced two times. If students have the skill, it should go together very quickly. Dance Part I with group SAY & DO and then with music. Note that Part II also begins R foot but moves counterclockwise. Isolate the TURN, TURN, SIDE, STEP and then precede it with the two SIDE, CROSS patterns. Add on beats 9–16 and do the part twice with group SAY & DO. Be certain the transitions are secure. Dance with group SAY & DO and then with music.

# Horehronsky Czárdás



(hor-eh-HRON-ski CHAR-dahsch)
Dance From the Hron Valley
Slovakia

**RECORDING** *Changing Directions 6*

**INTRODUCTION** 16 microbeats

**FORMATION** Circle, hands joined

**PART I** *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD | SIDE | CLOSE | FWD | FWD | SIDE | CLOSE |
| R | L | R | L | R | L | R | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| CROSS | | CROSS | | OUT | OUT (2) | OUT (3) | OUT (4) |
| R | | L | | R | L | R | L |

*6X*

| | |
|---|---|
| **Beat 1-2** | Step R, L foot forward counterclockwise and turn to face center |
| **3** | Step R foot sideward right |
| **4** | Step L foot next to R foot |
| **5-8** | Repeat beats 1–4 |
| **9-10** | Step R foot crossing in front of L foot |
| **11-12** | Step L foot crossing in front of R foot |
| **13-16** | Step R, L, R, L foot out away from the center of the circle |
| **17-96** | Repeat Part I, beats 1–16, five more times; end facing center<br>Tempo increases |

## PART IIA—"BOX"

*CW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | CLOSE | IN | CLOSE | SIDE | CLOSE | OUT<br>OUT (2) | OUT (3)<br>OUT (4) |
| L | R | L | R | L | R | L R | L R |

**Beat 1** Step L foot sideward left
**2** Step R foot next to L foot
**3** Step L foot in toward the center
**4** Step R foot next to L foot
**5** Step L foot sideward left
**6** Step R foot next to L foot
**7-8** Step L, R, L, R foot out away from the center

## PART III—"DIAGONAL"

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN<br>CLOSE | IN | IN<br>CLOSE | IN | SIDE<br>STAMP | SIDE<br>STAMP | OUT<br>OUT (2) | OUT (3)<br>OUT (4) |
| L R | L | R L | R | L (R) | R (L) | L R | L R |

**Beat 1** Step L foot diagonally left in toward center
**&** Step R foot next to L foot
**2** Step L foot diagonally in again
**3-4** Repeat beats 1–2 diagonally right in beginning R foot
**5** Step L foot sideward left (facing center)
**&** Stamp R foot next to L foot (light stamp)
**6** Step R foot sideward right (slight leap)
**&** Stamp L foot next to R foot (light stamp)
**7-8** Step L, R, L, R foot out away from the center
**NOTE** Refer to the dance sequence for the order of the parts.

## PART IIB—"SIDE STEPS"

*CW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | CLOSE | SIDE | CLOSE | SIDE | CLOSE | SIDE | CLOSE |
| L | R | L | R | L | R | L | R |

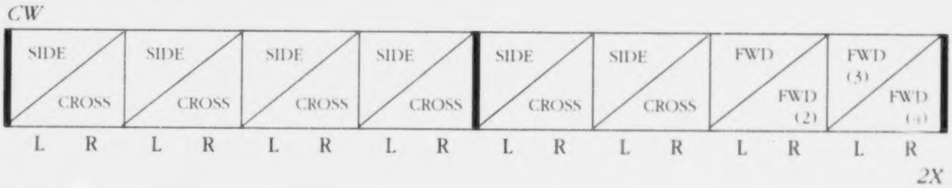
*2X*

**Beat 1** Step L foot sideward left, raising R hip slightly

**2** Step R foot next to L foot

**3-8** Repeat beats 1–2, three more times

### PART IIC—"OPEN RIDA, 4 RUNS"


CW
SIDE
CROSS
SIDE
CROSS
SIDE
CROSS
SIDE
CROSS
SIDE
CROSS
SIDE
CROSS
FWD
FWD (2)
FWD (3)
FWD (4)
L R L R L R L R L R L R L R L R
2X

**Beat 1** Step L foot sideward left (slight leap)

**&** Step R foot crossing in front of L foot (bend knees)

**2-6** Repeat beats 1 &, five more times

**7-8** Run L, R, L, R foot forward clockwise

### ENDING

**Beat 7** Run L, R foot in place

**8** Click L foot into R foot

### DANCE SEQUENCE

**PART I** 6 times

**PART IIA** Box pattern 2 times

**PART III** Diagonal 1 time
Box pattern 1 time
Diagonal 1 time
Box pattern 1 time
(Repeat Parts IIA and III)

**PART IIB** Side step 8 times

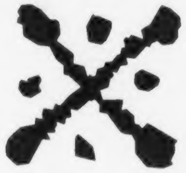
**PART III** Diagonal 1 time
Side step 4 times
Diagonal 1 time
Side step 4 times

**PART IIC** OPEN RIDA, 4 runs, 2 times

**PART III** Diagonal 1 time
OPEN RIDA, 4 runs, 1 time
Diagonal 1 time
OPEN RIDA, Ending 1 time

**TEACHING SUGGESTIONS** Have students listen to the first part of the music, identify the microbeat, then walk to that beat. Learn Part I with SAY then SAY & DO. Dance Part I to the music six times. The tempo of the music increases with the beginning of Part IIA. Learn the "Box pattern" of Part IIA and dance it two times in sequence. Note that this pattern begins on the L foot, which is the same foot Part I ends on, so the weight must be transferred to the R foot before beginning Part IIA. Also learn the variations of Part II, the "side steps" and the "OPEN RIDA and runs." Learn Part III, the "Diagonals," with SAY & DO. After Part II and the variations, as well as Part III are learned, the dance is ready to be put together. Note that Part IIA is danced two times, then Part III, followed by Part IIA one time, Part III, Part II one time. Part IIA AND III are repeated a second time before the variation of (Part IIB) is danced twice, etc. Once the sequence is secure, dance with the music.

# Ivanica [or Ivanice]



(EE-vah-neet-sah)
Song About Macedonia
**Macedonia (Yugoslavia)**

**RECORDING** *Changing Directions 3*

**INTRODUCTION** 8 measures of 7/8 meter

**FORMATION** Broken circle, arms held in "W" position

**METER** 7/8
1-2-3, 4-5, 6-7
*Slow,* Quick, Quick (*SQQ*)

**PART I**

*CCW*

| | | | | | |
|---|---|---|---|---|---|
| FWD | FWD | FWD | FWD | FWD | FWD |
| R | L | R | L | R | L |

| | | | | | |
|---|---|---|---|---|---|
| FWD | FWD | | SIDE | BOUNCE (LIFT) | BOUNCE |
| R | L | | R | (R) (L) | (R) |

| | | | | | |
|---|---|---|---|---|---|
| SIDE | BOUNCE (LIFT) | BOUNCE | SIDE | BOUNCE (LIFT) | BOUNCE |
| L | (L) (R) | (L) | R | (R) (L) | (R) |

*CW*

| | | | | | |
|---|---|---|---|---|---|
| SIDE | BACK | | SIDE | BOUNCE (LIFT) | BOUNCE |
| L | R | | L | (L) (R) | (L) |

| Measure | Beat | |
|---|---|---|
| 1 | S | Step R foot forward counterclockwise |
| | Q | Step L foot forward counterclockwise |
| | Q | Step R foot forward counterclockwise |
| 2 | | Repeat Measure 1 beginning L foot |
| 3 | S | Step R foot forward counterclockwise |
| | QQ | Step L foot forward counterclockwise and turn to face center |
| 4 | S | Step R foot sideward right |
| | QQ | Bounce R heel 2 times (lift L foot in front of R leg) |
| 5 | | Repeat Measure 4 beginning L foot |
| 6 | | Repeat Measure 4 |
| 7 | S | Step L foot sideward left |
| | QQ | Step R foot crossing in back of L foot |
| 8 | S | Step L foot sideward left |
| | QQ | Bounce L heel 2 times (lift R foot in front of L leg) |

**TEACHING SUGGESTIONS** Have students become comfortable walking to the music. The organization of the 7/8 meter is 3, 2, 2 so the walk occurs on the first beat of the 3 beats and the first beat of each of the 2 beats, thus stepping on beats 1, 4, 6 of the 7 beats. Also practice FORWARD, FORWARD uniting the two 2's on the second FORWARD, which results in a 3, 4 (beats 1 and 4). Practice SIDE, LIFT each direction with the 3, 4 pattern. Teach the dance noting that the two FORWARD steps of measure 3 are in the 3, 4 pattern; likewise the SIDE, BACK of measure 7. When the dance is taught leave out the BOUNCE, BOUNCE with the LIFT. It makes balancing more difficult. Add it in as students are comfortable. SAY & DO the dance and add music.

# Kalamatianos

(kah-lah-mah-tee-ah-NOHS)

Dance From the Town of Kalamata
("National Dance of Greece")

**Greece**

**RECORDING** *Changing Directions 4*; numerous other recordings

**INTRODUCTION** Pickup plus 8 measures of 7/8 meter

**FORMATION** Line or broken circle; leader at right; "W" position

**METER** 7/8
1-2-3, 4-5, 6-7
*Slow*, Quick, Quick (*SQQ*)

**PART I**

| *CCW* | | | *CCW* | | |
|---|---|---|---|---|---|
| SIDE | BACK | SIDE | FWD | FWD | FWD |
| R | L | R | L | R | L |

| | | | | | |
|---|---|---|---|---|---|
| SIDE | CROSS | BACK | SIDE | BACK | CROSS |
| R | L | R | L | R | L |

| Measure | Beat | |
|---|---|---|
| 1 | S | Step R foot sideward right |
| | Q | Step L foot crossing in back of R foot |
| | Q | Step R foot sideward right |
| 2 | S | Step L foot forward moving counterclockwise |
| | Q | Step R foot forward moving counterclockwise |
| | Q | Step L foot forward moving counterclockwise and turn to face center |
| 3 | S | Step R foot sideward right |
| | Q | Step L foot crossing in front of R foot |

| | | |
|---|---|---|
| | **Q** | Step R foot crossing in back of L foot |
| **4** | **S** | Step L foot sideward left |
| | **Q** | Step R foot crossing in back of L foot |
| | **Q** | Step L foot crossing in front of R foot |

**TO SIMPLIFY** Do measure 1 forward as measure 2; do two side, lift steps on measures 3–4

**NOTE** This is the national dance of Greece.

**TEACHING SUGGESTIONS** Like *Ivanica* this dance uses 7/8 meter. Students should become comfortable walking to the organization of the 3, 2, 2, stepping on beats 1, 4, 6 of the 7 beats. Begin the dance from a simplify strategy—two measures of FORWARD, FORWARD, FORWARD (3, 2, 2) and two measures of SIDE, LIFT (3, 4). Do this simplification to the music before teaching the actual dance steps. Measure 4 to measure 1 is a difficult transition that should be practiced several times.

# Karagouna

(kah-rah-GOO-nah)

Dance of the Karagounides—plainsmen and farmers of Thessaly

**Greece**

**RECORDING** *Changing Directions 3*

**INTRODUCTION** 16 macrobeats

**FORMATION** Broken circle, "W" position

**PART I** *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD | FWD | HEEL | BWD | TOE | HEEL | TOE |
| R | L | R | (L) | L | (R) | (R) | (R) |

*4X*

**Beat 1** Step R foot forward counterclockwise

**2** Step L foot forward counterclockwise

**3** Step R foot forward counterclockwise

**4** Touch L heel diagonally forward (wiggle foot)

**5** Step L foot backward clockwise

**6** Touch R toe diagonally backward

**7** Extend R heel diagonally forward (wiggle foot)

**8** Touch R toe next to L foot

**9–32** Repeat Part I, beats 1–8, three more times

**PART II** *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | CLOSE | SIDE | CLOSE | SIDE | CLOSE | SIDE | CLOSE |
| R | L | R | L | R | L | R | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| STAMP | HOP / HOP | CROSS | HEEL | STAMP | HOP / HOP | CROSS | HEEL |
| (R) | L L | R | (L) | (L) | R R | L | (R) |

**Beat 1** Step R foot sideward right turning R heel out slightly

**2** Step L foot next to R foot straightening R foot

**3-8** Repeat beats 1–2, three more times

**9** Stamp R foot next to L foot

**10 &** Hop L foot two times carrying R foot across in front of L leg

**11** Step R foot crossing in front of L foot

**12** Extend L heel diagonally left (wiggle foot)

**13-16** Repeat beats 9–12 beginning with a stamp L foot

**TO SIMPLIFY** Omit beats 9–16 and do four more side, close steps

Faster tempo

**PART III** *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD / FWD | FWD | FWD / FWD | SIDE | BOUNCE (LIFT) / BOUNCE | SIDE | BOUNCE (LIFT) / BOUNCE |
| R | L R | L | R L | R | (R) (R) | L | (L) (L) |

*REPEAT*

**Beat 1** Step R foot forward counterclockwise

**2** Step L foot forward counterclockwise

**&** Step R foot forward counterclockwise

**3** Step L foot forward counterclockwise

**4** Step R foot forward counterclockwise

**&** Step L foot forward counterclockwise

**5** Step R foot sideward right

**6 &** Bounce R heel twice (slight bounce), lift L foot in front of R leg

**7** Step L foot sideward left

**8 &** Bounce L heel twice (slight bounce), lift R foot in front of L leg

**9-16** Repeat Part III, beats 1–8

**TEACHING SUGGESTIONS** Teach Part I with group SAY & DO. Do it four times with the music. Add on eight SIDE CLOSE steps for Part II, which is a simplify at the beginning. The second half of Part II can be taught at another time. Part III is considerably faster. Students should practice the FORWARD, FORWARD/FORWARD pattern at their own tempos before the part is taught. This REVERSE THREE rhythm is opposite from the THREE step rhythm. Have students speak the rhythm with the neutral syllable "Bah" before adding the language (Bah, Bah/Bah; Bah Bah/Bah). Do all of Part III at the faster tempo and come back to the slower tempo of Part I. Dance with group SAY & DO and then with music.

# Kritikos Syrtos

(kree-tee-KOHS seer-TOHS)
Dance From Crete
**Greece (Crete)**

**RECORDING** *Changing Directions 5*

**INTRODUCTION** 8 microbeats

**FORMATION** Broken circle, hands joined in "W" position

**PART I**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| | | | | | | CCW | |
| TOUCH (BRUSH) | | BACK | SIDE | CROSS | | FWD | FWD |
| (L) | | L | R | L | | R | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| CCW | | | | | | | |
| FWD | | FWD | FWD | FWD | | SWIVEL | SWIVEL |
| R | | L | R | L | | B | B |

**Beat 1–2** Touch L foot slightly in with a brush
**3** Step L foot crossing in back of R foot
**4** Step R foot sideward right
**5-6** Step L foot crossing in front of R foot and turn to face counterclockwise
**7** Step R foot forward counterclockwise
**8** Step L foot forward
**9-10** Step R foot forward
**11** Step L foot forward
**12** Step R foot forward
**13-14** Step L foot forward and pivot to face center
**15** Bring feet together, swiveling heels right
**16** Swivel heels to straight position

## VARIATION I

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| TOUCH (BRUSH) | | BACK | SIDE | CROSS | | IN | IN |
| (L) | | L | R | L | | R | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | | OUT | OUT | OUT | | SWIVEL | SWIVEL |
| R | | L | R | L | | B | B |

**Beat 1-4** Repeat Part I, beats 1–4
**5-6** Step L foot crossing in front of R foot
**7-8** Step R, L foot in toward center (diagonally right)
**9-10** Step R foot in toward the center
**11-12** Step L, R foot out away from center (diagonally right)
**13-14** Step L foot out away from the center
**15** Bring feet together, swiveling heels right
**16** Swivel heels to straight position

## VARIATION II

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| TOUCH (BRUSH) | | BACK | SIDE | CROSS | | SIDE | SIDE |
| (L) | | L | R | L | | R | L |

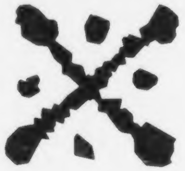
| | | | | | | | |
|---|---|---|---|---|---|---|---|
| *CW* | | *CCW* | | | | | |
| FWD | | BWD | BWD | BWD | | SWIVEL | SWIVEL |
| R | | L | R | L | | B | B |

**Beat 1-4** Repeat Part I, beats 1–4
**5-6** Step L foot crossing in front of R foot
**7** Step R foot sideward right facing center
**8** Step L foot sideward left
**9-10** Step R foot forward clockwise
**11** Step L foot backward facing clockwise
**12** Step R foot backward
**13-14** Step L foot backward
**15-16** Repeat Part I, beats 15–16

**VARIATION III** Add hops in place of each rest

**TEACHING SUGGESTIONS** Have students practice moving to the music with a 1-2, 3, 4 rhythm pattern—REVERSE THREE step (each 4-beat sequence is organized in this way). Begin with the neutral syllable "Bah" for the rhythm. Teach Part I. Have students SAY the pattern first before using group SAY & DO. Begin with two measures and then add the third and then the fourth measures. Practice the transition from the end to the beginning. Do Part I to the music. Add the two variations later when Part I is comfortable. The part and the variations may be danced any number of times at the discretion of the leader.

# La Bastringue



(lah bah-STRAYNG)
French-Canada

**RECORDING** *Changing Directions 2*

**INTRODUCTION** 16 microbeats

**FORMATION** Single circle of partners, males on right of partner, hands held in "V" position

**PART I**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | IN | IN | TOUCH | OUT | OUT | OUT | TOUCH |
| R | L | R | (L) | L | R | L | (R) |

*REPEAT*

*CW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD / CLOSE | FWD | FWD / CLOSE | FWD | FWD / CLOSE | FWD | FWD / CLOSE | FWD |
| R L | R | L R | L | R L | R | L R | R |

*REPEAT OPP. DIR.*

| | |
|---|---|
| **Beat 1-3** | Step R, L, R foot in toward the center |
| **4** | Touch L foot in |
| **5-7** | Step L, R, L foot out away from the center |
| **8** | Touch R foot out |
| **9-16** | Repeat beats 1–8 |
| **17-18** | Two-step clockwise beginning R foot |
| **19-24** | Repeat beats 17–18, three more times beginning L foot |
| **25-32** | Repeat beats 17–24, moving counterclockwise |

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| UNDER | 2 | 3 | 4 | TURN<br>CLOSE | 2<br>& | 3<br>& | 4<br>& |
| R | L | R | L | R L | R L | R L | R L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| TURN<br>CLOSE | 2<br>& | 3<br>& | 4<br>& | TURN<br>CLOSE | 2<br>& | 3<br>& | 4<br>& |
| R L | R L | R L | R L | R L | R L | R L | R L |

**Beat 1-4** R hand person turns the person on left under L arm clockwise with 4 walking steps

**5-16** Buzz turn clockwise in social dance position

**PART III** *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD<br>CLOSE | FWD | FWD<br>CLOSE | FWD | FWD<br>CLOSE | FWD | FWD<br>CLOSE | FWD |
| R L | R | L R | L | R L | R | L R | L |

*REPEAT*

**Beat 1-16** Eight two-steps moving counterclockwise, partners side-by-side (R hand person is now on the inside). Dance is repeated with a new partner.

**TEACHING SUGGESTIONS** Students should warm up using the quick TWO-STEP beginning R foot clockwise. With a partner they might review the Buzz Turn and also the TWO-STEP danced side-by-side, both beginning R foot. Teach Part I, beats 9–16, being certain the first four TWO-STEPS move clockwise then four move counterclockwise. (Note: This dance can be simplified with FORWARD walking steps in place of the TWO-STEP.) Dance Part I with the music. If the group is coed, the female is on the left of the male. In Part II he turns her under his L arm before going into social dance position for the 12-beat Buzz Turn. This section should be practiced with a partner beat before the class common tempo. After the Buzz Turn, partners do the eight TWO-STEPS forward. They have opened out from the Buzz Turn to face counterclockwise, with the male on the inside so all will have a new partner on each repeat of the dance. Dance to the music.

# Lamnatseach

(lahm-not-say-ACH)
To the Victor
Israel

**RECORDING** *Changing Directions 3*

**INTRODUCTION** 16 microbeats (begin dance with vocal)

**FORMATION** Couples, single circle facing counterclockwise, females in lead; hands joined shoulder level

**PART I** *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD | FWD / FWD | FWD | FWD | FWD | FWD / FWD | FWD |
| R | L | R L | R | L | R | L R | L |

*REPEAT*

| | | | |
|---|---|---|---|
| FWD / CLAP | FWD / CLAP | FWD / CLAP | FWD / CLAP |
| R | L | R | L |

**Beat 1** Step R foot forward counterclockwise (bend knee after step)

**2** Step L foot forward counterclockwise (bend knee after step)

**3-4** Step R, L, R foot forward counterclockwise

**5-8** Repeat beats 1–4 beginning L foot

**9-16** Repeat beats 1–8

**17-20** Step R, L, R, L foot forward, clap on the "&" beat after each step (on last step females pivot ½ to face partner)

**PART II** *MALE'S PART (FEMALE OPP. DIR.)*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| OUT | IN | OUT / IN | CROSS | IN | OUT | IN / OUT | FWD |
| R | L | R L | R | L | R | L R | L |

*CW (BEHIND THE BACK HOLD)*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| TURN | TURN | TURN<br>TURN | TURN | TURN | TURN | TURN<br>TURN | TURN |
| R | L | R L | R | L | R | L R | L |

**Beat 1** Step R foot sideward right (moving opposite direction from partner)—male steps out; female steps in

**2** Step L foot sideward left in; female steps out

**3-4** Yemenite beginning R foot

**5-8** Repeat beats 1–4 beginning L foot; link R arm with partner and join with partner's L hand in a behind-the-back hold

**9-16** Repeat the rhythmic pattern of Part I, beats 1–8, turning 2 times (end in a single circle with females behind males)

**NOTE** Beats 3–4, 7–8 may be simplified as 3 steps in place.

**NOTE** Begin dance with new partner.

**TEACHING SUGGESTIONS** Have students walk to the music using the rhythmic pattern of 1, 2, 3 &, 4. Also walk with a partner in this pattern and try other locomotor movements using this rhythmic pattern. Learn Part I noting that the lead person (female in a coed setting) turns to face her partner on the final FORWARD/CLAP. Pairs practice Part II, beats 1–8, with same footwork (one partner steps sideward out while the other steps sideward in). In the beginning it is helpful to simplify the YEMENITE step to a STEP/STEP, STEP. On beats 9–16 the partners turn twice around. Link all of Part II together with partner SAY & DO and then the full group. Partners practice how they change places at the end of Part II without letting go. Male's R hand and female's L hand are released. Put the group in the closed circle of partners and SAY & DO the entire dance. Add music.

# Legnala Dana

(LEG-nah-lah DAH-nah)
Dana Was Lying Down
**Macedonia (Yugoslavia)**

**RECORDING** *Changing Directions 6*

**INTRODUCTION** 8 measures of 7/8 meter

**FORMATION** Line facing right with leader at right end; hands joined in "W" position and arms forward from shoulders

**METER** 7/8
1-2-3, 4-5, 6-7
*Slow,* Quick, Quick (*S*QQ)

**PART I**

| | | | | | |
|---|---|---|---|---|---|
| FWD | FWD | | FWD | BOUNCE | BOUNCE |
| R | L | | R | (R) | (R) |
| FWD | FWD | FWD | SIDE | BOUNCE (LIFT) | (BOUNCE) |
| L | R | L | R | (R) (L) | (R) |
| SIDE | BACK | | SIDE | BOUNCE (LIFT) | (BOUNCE) |
| L | R | | L | (L) (R) | (L) |
| IN | OUT | CLOSE | IN | OUT | CLOSE |
| R | L | R | L | R | L |

| Measure | Beat | |
|---|---|---|
| 1 | S | Step R foot forward |
| | QQ | Step L foot forward moving counterclockwise |
| 2 | S | Step R foot forward |
| | QQ | Bounce R heel twice (bring L foot to back of R heel toe pointed) |
| 3 | S | Step L foot forward moving counterclockwise |
| | Q | Step R foot forward (enlarge steps slightly in this measure) |
| | Q | Step L foot forward |
| 4 | S | Step R foot sideward right |
| | QQ | Lift L foot in front of R leg bouncing R heel twice |
| 5 | S | Step L foot sideward left |
| | QQ | Step R foot crossing in back of L foot |
| 6 | S | Step L foot sideward |
| | QQ | Lift R foot in front of L leg bouncing L heel twice |
| 7 | S | Step R foot in toward the center |
| | Q | Step L foot out |
| | Q | Step R foot next to L foot |
| 8 | S | Step L foot in toward the center |
| | Q | Step R foot out |
| | Q | Step L foot next to toe R foot |

**TEACHING SUGGESTIONS** Listen to the music and then walk to this 7/8 meter organized as 3, 2, 2 (walk on beats 1, 4, 6). Also walk in the pattern of 3, 4 that combines the 2, 2 of the 7/8 (walking on beats 1 and 4). SAY then group SAY & DO measures 1–2. Add on measures 3–4, then measures 5–6. Before adding measures 7–8 try the IN, OUT/CLOSE pattern with each foot. Have students work in small groups on the sequence using group SAY & DO. Put together the entire dance with the group and then add music.

# Le Laridé

(luh la-rree-DAY)
The Laridé
France (Brittany)

**RECORDING** *Changing Directions 6*

**INTRODUCTION** 17 microbeats

**FORMATION** Line, hands held by little fingers in "V" position

**PART I** *CW*

| SIDE | CLOSE | SIDE | TOG | BEND | DROP | KICK | DROP |
|---|---|---|---|---|---|---|---|
| L | R | L | B | B | B | (L) | (R) |

**Beat 1** Step L foot sideward left (swing arms in)
**2** Step R foot next to L foot (swing arms out)
**3** Step L foot sideward left (swing arms in)
**4** Bring R foot next to L foot transferring weight to both feet (swing arms out)
**5** Bend knees raising heels (swing arms in and around to a bent elbow position next to the sides with forearms parallel to floor)
**6** Drop heels
**7** Kick L leg in raising R heel (throw arms up, out, and around straightening elbows, swing straight arms down)
**8** Drop R heel

**TEACHING SUGGESTIONS** Have students SAY the 8-beat pattern several times and then try it with group SAY & DO. The L leg is always the kicking leg. Students should be aware that the phrasing of the music changes on the 5th and 6th repeat of the 8-beat sequence. The dance sequence does not fit the musical phrase during these repeats. Dance with the music.

# Lemonaki

(leh-moe-NAH-kee)
Little Lemon Tree
**Greece (Macedonia)**

**RECORDING** *Changing Directions 3*

**INTRODUCTION** 6 measures of 7/8 meter

**FORMATION** Circle, hands held in "V" position

**METER** 7/8
1-2-3, 4-5, 6-7
*Slow,* Quick, Quick (*SQQ*)

**PART I**

| | | | | | |
|---|---|---|---|---|---|
| SIDE | BACK | SIDE | CROSS | SIDE | BACK |
| R | L | R | L | R | L |

| | | | | | |
|---|---|---|---|---|---|
| IN | IN | IN | OUT | OUT | OUT |
| R | L | R | L | R | L |

*REPEAT PART I*

| Measure | Beat | |
|---|---|---|
| 1 | S | Step R foot sideward right |
| | Q | Step L foot crossing in back of R foot |
| | Q | Step R foot sideward right |
| 2 | S | Step L foot crossing in front of R foot |
| | Q | Step R foot sideward right |
| | Q | Step L foot crossing in back of R foot |
| 3 | S | Step R foot in toward center |
| | Q | Step L foot in toward center |
| | Q | Step R foot in with accent |

| | | |
|---|---|---|
| 4 | S | Step L foot out from center |
| | Q | Step R foot out from center |
| | Q | Step L foot out |
| 5-8 | | Repeat measures 1–4 |

**PART II**

| SIDE | BACK | SIDE | CROSS | SIDE | BACK |
|---|---|---|---|---|---|
| R | L | R | L | R | L |

| IN | IN | IN | OUT | OUT | OUT |
|---|---|---|---|---|---|
| R | L | R | L | R | L |

*REPEAT PART II LINE 2*
*REPEAT PART II*

| Measure | Beat |
|---|---|
| 1-4 | Repeat measures 1–4, Part I |
| 5-6 | Repeat measures 3–4, Part I |
| 7-12 | Repeat measures 1–6, Part II |

**NOTE** This dance often is performed by children as a Maypole Dance. The inside circle moves clockwise while the outside moves counterclockwise weaving in and out of each circle. Measures 3–4 move forward/backward rather than in/out.

**TEACHING SUGGESTIONS** Have students walk to the music using the Slow, Quick, Quick pattern of the 7/8 meter (3,2,2). Step on beats 1, 4, 6 of the 7 beats. Teach Part I, measures 1–2, with group SAY & DO and add on measures 3–4. Do these 4 measures to music. The 3rd and 4th repeats of the melody (Part II of the dance) always add on a repeat of measures 3–4. SAY & DO the entire dance and add music.

# Likrat Shabat

(lee-KRAHT shah-BAHT)
Welcome, Sabbath
Israel (Yemenite)

**RECORDING** *Changing Directions 1*

**INTRODUCTION** 16 microbeats

**FORMATION** Single circle facing center, hands joined

**PART IA**

*CW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | SIDE | CROSS | SIDE | CROSS | SIDE | CROSS | SIDE |
| R | L | R | L | R | L | R | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | SIDE | CROSS | | SIDE | SIDE | CROSS | |
| R | L | R | | L | R | L | |

*REPEAT PART IA*

**Beat 1-3** Yemenite beginning R foot
**4** Step L foot sideward left
**5** Step R foot crossing in front of L foot
**6** Step L foot sideward left
**7-8** Repeat beats 5–6
**9-12** Yemenite beginning R foot
**13-16** Yemenite beginning L foot
**17-32** Repeat Part I, beats 1–16

**PART IIA**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| CROSS | BACK | SIDE | CROSS | BACK | SIDE | OUT | IN |
| R | L | R | L | R | L | R | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | BACK | SIDE | | SIDE | BACK | SIDE | |
| R | L | R | | L | R | L | |

*REPEAT PART IIA*

**Beat 1** Step R foot crossing in front of L foot (bend arms and lift in front)
**2** Step L foot crossing in back of R foot (lower arms)
**3** Step R foot sideward right
**4** Step L foot crossing in front of R foot (bend arms)
**5** Step R foot crossing in back of L foot (lower arms)
**6** Step L foot sideward left
**7** Step R foot out from the center (bend arms)
**8** Step L foot in toward the center (lower arms)
**9** Step R foot sideward right
**10** Step L foot crossing in back of R foot
**11-12** Step R foot sideward right
**13-16** Repeat beats 9–12 beginning L foot to the left side
**17-32** Repeat Part IIA, beats 1–16

**PART IB**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| | | | *CCW* | | | | |
| SIDE | SIDE | CROSS | TURN | CROSS | TURN | CROSS | TURN |
| R | L | R | L | R | L | R | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | SIDE | CROSS | | SIDE | SIDE | CROSS | |
| R | L | R | | L | R | L | |

*REPEAT PART IB*

**Beat 1-16** Same as Part IA but release hands on beats 4–8 and do a full turn left (body turns counterclockwise); R arm is raised over head
**17-32** Repeat Part IB, beats 1–16

**PART IIB**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| CROSS | BACK | SIDE | CROSS | BACK | SIDE | OUT | IN |
| R | L | R | L | R | L | R | L |

|  |  |  |  |  |  |  |  |
|---|---|---|---|---|---|---|---|
| TURN (¼ R) |  | TOG (SNAP) |  | TURN (½ L) |  | TOG (SNAP) |  |
| R |  | B |  | L |  | B |  |

*REPEAT PART IIB*

**Beat 1–8** Repeat Part IIA, beats 1–8 then release hands

**9–10** Step R foot turning ¼ right to face counterclockwise

**11–12** Step L foot next to R foot and snap fingers on beat 11 (wrists crossed)

**13–14** Step L foot ½ turn left to face clockwise

**15–16** Step L foot next to R foot and snap fingers

**17–32** Repeat Part IIB, beats 1–16

**TEACHING SUGGESTIONS** Students should warm up the YEMENITE step and the YEMENITE travel step. If they already have learned *At Va'ani* or *Tzlil Zugim*, the Yemenite travel step in this dance is the same with a final SIDE step added on the last beat. Teach Part IA with group SAY & DO and add music. Teach Part IIA, beats 1–8, with SAY and then group SAY & DO. Add on beats 9–16 and do all of Part IIA with the repeat. Teach Part IB noting the same footwork but a TURN pattern in place of the YEMENITE travel step. Teach Part IIB noting the change for beats 9–16. Do the entire dance with group SAY & DO and add music.

# Milanovo Kolo

(MEE-lah-noh-voh KOH-loh)
Milan's Kolo (Milan refers to a man, not a city)
**Serbia (Yugoslavia)**

**RECORDING** *Changing Directions 3*

**INTRODUCTION** 8 microbeats

**FORMATION** Broken circle, hands joined in "V" position

**PART I** *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | HOP | FWD | HOP | SIDE | BACK | STEP / STEP | STEP |
| R | R | L | L | R | L | R L | R |

*REPEAT*
*OPP. FTWK. OPP. DIR.*

**Beat 1-2** Step hop R foot forward moving counterclockwise
**3-4** Step hop L foot forward and turn to face center
**5** Step R foot sideward right
**6** Step L foot crossing in back of R foot
**7-8** Step R, L, R foot in place
**9-16** Repeat Part I, beats 1–8, moving clockwise beginning L foot

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | CLOSE | IN | | IN | CLOSE | IN | |
| R | L | R | | L | R | L | |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| OUT | CLOSE | OUT | | OUT | CLOSE | OUT | |
| R | L | R | | L | R | L | |

**Beat 1** Step R foot in toward the center

**2** Step L foot next to R foot (step on the outside of the R foot)

**3-4** Step R foot in

**5-8** Repeat beats 1–4 beginning L foot

**9-16** Repeat beats 1–8 moving out away from the center of the circle (cross in front beats 2 and 6)

**TEACHING SUGGESTIONS** Teach Part I leaving out the HOP following each FORWARD step in the beginning. SAY & DO the sequence moving counterclockwise then clockwise. Teach Part II with a straight IN, CLOSE, IN, REST and a straight OUT, CLOSE, OUT, REST. When the students are comfortable, add the style with the close on the outside of the foot. Dance with group SAY & DO and add music.

# Neda Grivne

(NEH-dah GREEV-neh)
Pretty Neda
Serbia (Yugoslavia)

**RECORDING** *Changing Directions 2*

**INTRODUCTION** 16 microbeats

**FORMATION** Broken circle, leader at the right, hands held in "V" position

**PART I** *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) | FWD | FWD | FWD | |
| R | L | R | L | R | L | R | |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | | IN | | OUT | OUT | OUT | |
| L | | R | | L | R | L | |

| | | | |
|---|---|---|---|
| SIDE | TOUCH | SIDE | TOUCH |
| R | (L) | L | (R) |

**Beat 1** Step R foot forward counterclockwise
**2-7** Step L, R, L, R, L, R foot forward counterclockwise
**8** Rest
**9-10** Step L foot in toward center
**11-12** Step R foot in
**13-15** Step L, R, L foot out from center
**16** Rest
**17** Step R foot sideward right

**18** Touch L foot next to R foot

**19–20** Step L foot sideward left, touch R foot

**NOTE** Two THREE steps in place (STEP/STEP, STEP) may be substituted in beats 17–20.

**TEACHING SUGGESTIONS** Practice seven FORWARD steps beginning R foot and freeze in a balanced position during the 8th beat. Repeat the steps but pivot to face center on the 8th beat. SAY & DO beats 1–8 and add two slow IN steps. Do again and add on OUT, OUT, OUT, REST. Complete the pattern with beats 17–20. Beats 17–20 may be danced as in-place THREE steps (often referred to as "Balkan threes"). Dance to the music.

# Rav B'rachot

(rahv brah-CHOTE)
Many Blessings
Israel

**RECORDING** *Changing Directions 4*

**INTRODUCTION** 16 microbeats

**FORMATION** Circle, hands joined

**PART IA** *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD (2) | FWD (3) | FWD (4) | SIDE | BACK | SIDE | BACK |
| R | L | R | L | R | L | R | L |

*4X*

**Beat 1-4** Run R, L, R, L foot forward counterclockwise
**5** Step R foot sideward right (facing center)
**6** Step L foot crossing in back to R foot (motion is like a scythe)
**7-8** Repeat beats 5–6
**9-22** Repeat Part IA, beats 1–8, three more times

**PART IIA** *CW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| CROSS | SIDE | BACK | SIDE | IN | OUT | CLOSE | |
| R | L | R | L | R | L | R | |

*3X*

*REPEAT PART IIA*
*OPP. FTWK. OPP. DIR.*

**Beat 1-4** Grapevine beginning R foot moving clockwise
**5-12** Repeat beats 1–4, two more times
**13** Step R foot in toward center of circle
**14** Step L foot out

**15-16** Step R foot next to L foot

**17-32** Repeat Part IIA, beats 1–16, counterclockwise beginning L foot

**PART IB** *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | BACK | SIDE | HOP | BRUSH | HOP | BRUSH | HOP |
| R | L | R | R | (L) | R | (L) | R |

*4X*
*OPP. FTWK. OPP. DIR.*

**Beat 1** Step R foot sideward right

**2** Step L foot crossing in back of R foot

**3** Step R foot sideward right

**4** Hop R foot in place

**5** Brush L foot (circular motion)

**6** Hop R foot

**7** Brush L foot

**8** Hop R foot

**9-16** Repeat beats 1–8 sideward left beginning L foot

**17-32** Repeat Part IB, beats 1–16

**PART IIB**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | IN | IN | HOP | BRUSH | HOP | BRUSH | HOP |
| R | L | R | R | (L) | R | (L) | R |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| OUT | OUT | OUT | HOP | BRUSH | HOP | BRUSH | HOP |
| L | R | L | L | (R) | L | (R) | L |

*REPEAT PART IIB*

**Beat 1-4** Schottische R foot in toward center of circle

**5** Brush L foot

**6** Hop R foot

**7** Brush L foot

**8** Hop R foot

**9-16** Repeat beats 1–8 moving out away from center beginning L foot

**17-32** Repeat Part IIB, beats 1–16

**TEACHING SUGGESTIONS** Have students warm up using the GRAPEVINE step each direction. Recall the SCHOTTISCHE moving IN and OUT, beginning R foot IN. Teach Part IA and have students do it four times with group SAY & DO. Teach Part IIA with group SAY & DO each direction and link to Part I. The transition from Part IA to Part IIA changes direction abruptly. Teach Parts IB and IIB. Have students use individual group SAY & DO before the class does it together. Part IIB is like Part IIA but the direction changes. Work with all the transitions. Dance the complete sequence with group SAY & DO and add music.

# Ronee Bat Tsion

(roan-ee baht tsee-OWN)
Rejoice, Daughter of Zion
Israel

**RECORDING** *Changing Directions 4*

**INTRODUCTION** 16 microbeats

**FORMATION** Circle, facing counterclockwise, hands joined

**PART I** *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) | FWD | BWD | JUMP | HOP |
| R | L | R | L | R | L | B | L |

*4X*

**Beat 1-4** Run R, L, R, L foot forward counterclockwise
**5** Step R foot forward
**6** Step L foot backward
**7** Jump
**8** Hop L foot
**9-32** Repeat Part I, beats 1–8, three more times

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | IN<br>(2) | IN<br>(3) | IN<br>(4) | HEEL | | HEEL | |
| R | L | R | L | (R) | | (R) | |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| OUT | OUT<br>(2) | OUT<br>(3) | OUT<br>(4) | OUT | IN | OUT | IN |
| R | L | R | L | R | L | R | L |

*REPEAT PART II*

**Beat 1-4** Run R, L, R, L foot in toward center (raise arms)

**5-6** Touch R heel to floor (lower arms slightly before

**7-8** Touch R heel to floor touch and raise on touch)

**9-12** Run R, L, R, L foot out away from center of circle diagonally counterclockwise without hands held (facing out)

**13-16** Step R, L, R, L foot in place turning ½ counterclockwise (left) to face center (½ buzz turn)

**17-32** Repeat Part II, beats 1–16

**PART III**

*CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) | JUMP | CROSS | JUMP | CROSS |
| R | L | R | L | B | L | B | L |

*CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) | JUMP | JUMP | DOWN | UP |
| R | L | R | L | B | B | B | B |

*REPEAT PART III*

**Beat 1-4** Run R, L, R, L foot forward counterclockwise and turn to face center

**5** Jump (facing center)

**6** Leap L foot crossing in front of R foot (raise R leg in back)

**7-8** Repeat beats 5–6

**9-12** Run R, L, R, L foot forward counterclockwise

**13-14** Debka jump (jump angling knees left then forward)

**15** Bend both knees and squat

**16** Return to stand

**17-32** Repeat Part III, beats 1–16

**TEACHING SUGGESTIONS** Have students become comfortable with the music, moving as they wish to. Teach Part I with group SAY & DO noting the HOP on beat 8 with the L foot. Do it four times. Teach Part II. Students need to be aware that they face out to travel out on the diagonal. Begin Part III with individual JUMP, CROSS steps and individual JUMP, JUMP, DOWN, UP steps. Precede these patterns with FORWARD, 2, 3, 4. Do the entire dance with group SAY & DO before using music.

# Rumunjsko Kolo

(roo-MYOON-skoh KOH-loh)
Romanian Kolo
Serbia (Yugoslavia)

**RECORDING** *Changing Directions 4*

**INTRODUCTION** 16 microbeats

**FORMATION** Broken circle, hands held in "V" position

**PART I**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| *CCW* | | | | *CCW* | | | |
| BWD | BWD | BWD | HOP (½ TURN) | FWD | FWD | FWD | HOP (½ TURN) |
| R | L | R | R | L | R | L | L |
| | | | | | | | *REPEAT* |

**Beat 1–4** Schottische backward beginning R foot moving counterclockwise

**5–8** Schottische forward beginning L foot moving counterclockwise

**9–16** Repeat Part I, beats 1–8 and turn to face center

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| STEP (CUT) | STEP (CUT) | STEP (CUT) | HOP | STEP (CUT) | STEP (CUT) | STEP (CUT) | HOP |
| R | L | R | R | L | R | L | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| STEP (CUT) | STEP (CUT) | STEP (CUT) | HOP | STAMP | STAMP | STAMP | |
| R | L | R | R | (L) | (L) | (L) | |
| | | | | | | | *REPEAT PART II OPP. FTWK.* |

**Beat 1** Step R foot cutting L foot out

**2** Step L foot cutting R foot in

**3** Step R foot cutting L foot out

**4** Hop R foot swinging L foot in

**5-12** Repeat beats 1–4, two more times with opposite footwork

**13-15** Stamp L foot 3 times

**16** Rest

**17-32** Repeat Part II, beats 1–16

**TEACHING SUGGESTIONS** Warm up using the SCHOTTISCHE step. Do the SCHOTTISCHE beginning R foot traveling counterclockwise BACKWARD and the SCHOTTISCHE beginning L foot traveling counterclockwise FORWARD. Dance Part I together with group SAY & DO. Teach Part II stepping the 3 Schottisches in place followed by the 3 STAMPS and REST. When the in-place sequence is comfortable change to the CUT steps. (When the R foot begins, the L foot cuts OUT; L foot begins and R foot cuts IN.) SAY & DO the dance and add music.

# Sauerländer Quadrille #5

(ZOWER-lender quad-RILL)
Germany

**RECORDING** *Changing Directions 3*

**INTRODUCTION** 16 microbeats

**FORMATION** Square set, numbered consecutively clockwise

## NIEHEIMER STEP

| HOP | HOP | HOP | HOP | SIDE | BACK | TOG | BOUNCE |
|---|---|---|---|---|---|---|---|
| L | L | L | L | R | L | B | B<br>*REPEAT OPP. FTWK.* |

**NOTE** Nieheimer Step to right uses footwork described. Nieheimer Step to left uses opposite footwork.

**Beat 1** Hop L foot touching R toe next to L foot with heel turned out
2 Hop L foot touching R toe next to L foot with heel turned in
3 Hop L foot touching R heel next to L foot with toes raised
4 Hop L foot touching R toe next to L foot with heel raised
5 Step R foot sideward right
6 Step L foot crossing in back of R foot
7 Step R foot next to L foot transferring weight to both feet
8 Raise and lower both heels (bounce)

## PART I PEEK-A-BOO

#1 lady with #3 man
#2 lady with #4 man
#3 lady with #1 man
#4 lady with #2 man

Couple #1 female and couple #3 male do 1 Nieheimer Step (NS) sideward away from partner; look at each other behind couple #4

Couple #1 female and couple #3 male do 1 NS sideward to place

Couple #1 male and couple #3 female repeat to look behind #2

Couple #2 female and couple #4 male repeat to look behind #1

Couple #2 male and couple #4 female repeat to look behind #3

## PART II NO HANDS

Couple #1, #2, #3, #4 in sequence

Couple #1 face partner and do 1 NS sideward right then 1 NS sideward left (female toward center of square, male away from center)

Couple #2, then couple #3, then couple #4 repeat

## PART III CROSSOVER

Couple #1 with #3

Couple #1 and #3 do 1 NS toward each other ending in a line of 4 in middle of square; continue across set with a second NS turning right in a ½ turn jump on final beat

Couple #2 with #4 repeat

Couple #1 and #3 repeat returning to original place

Couple #2 and #4 repeat returning to original place

**NOTE** In this figure the NS is altered to 3 steps forward.

## PART IV RIGHT HAND HOLD

Couple #1, #2, #3, #4 in sequence

Couple #1 face partner, join R hands with forearms together; do 1 NS turning ½ clockwise then 1 NS turning ½ clockwise back to place (begin first NS on R and second NS on L)

Couple #2, then couple #3, then couple #4 repeat

## PART V ALL ACTIVE

Couples #1 & #3 crossover; #2 & #4 peek-a-boo

Couples #2 & #4 crossover; #1 & #3 peek-a-boo

Repeat

All do NO HANDS

All do RIGHT HANDHOLD

All do NO HANDS
All do RIGHT HANDHOLD

**TEACHING SUGGESTIONS** Learn the Nieheimer Step moving sideward, moving forward, and turning with it using SAY & DO. Try the step in the various directions to the music. Do the Nieheimer Step with a partner moving sideward away from each other then toward each other, forward side by side, and then turning as a partner. Form square sets and learn the parts of the dance in their correct order.

# Sheikani

(shay-CHAH-nee)
Little Sheik ("a boy's name meaning 'come, be happy'")
Assyria

**RECORDING** *Changing Directions 4*

**INTRODUCTION** Whistle plus 4 macrobeats

**FORMATION** Short lines, hands held "V," dancers close together

**PART 1**

| | | | | | *CCW* | | |
|---|---|---|---|---|---|---|---|
| IN | IN<br>IN | IN | HEEL | OUT | FWD | FWD | FWD<br>FWD |
| L | R L | R | (L) | L | R | L | R L |

*CCW*

| | | | |
|---|---|---|---|
| FWD | FWD<br>FWD | FWD | SIDE |
| R | L R | L | R |

**Beat 1** Step L foot in (dancers side by side)
**2 &** Step R, L foot in
**3** Step R foot in
**4** Extend L heel in
**5** Step L foot out
**6** Step R foot forward turning ¼ right (dancers one behind the other, L hand in the middle of the back)
**7** Step L foot forward right (line one behind the other)
**8 &** Step R, L foot forward right
**9** Step R foot forward right
**10 &** Step L, R foot forward right
**11** Step L foot forward right
**12** Step R foot sideward right turning to face in

**TEACHING SUGGESTIONS** Walk to the macrobeat of the music. Also try the pattern FORWARD, FORWARD/FORWARD to the music using the neutral syllable "Bah" to speak the rhythm. This is the REVERSE THREE step opposite to the TWO-STEP pattern. Learn beats 1–4 with SAY then group SAY & DO. Note that the box notation (each beat referred to) represents the macrobeat of the music. Add on beats 5–6. Do beats 1–6 in sequence. Practice beats 7–10 and add on beats 11–12. Link beats 1–6 with beats 7–12 with group SAY & DO and perform to the music.

# Silivriano (Kykladitikos Syrtos)

(see-lee-vree-AH-nohs)
Syrtos From Cycladic and Dodocanese Islands
Greece

**RECORDING** *Changing Directions 5*

**INTRODUCTION** 16 macrobeats

**FORMATION** Short lines in a front basket with right arms under, left arms over

**PART I** *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | BACK | SIDE | CROSS | IN<br>IN | IN | IN<br>IN | IN |
| R | L | R | L | R L | R | L R | L |

| | | | | | |
|---|---|---|---|---|---|
| SWING | OUT<br>OUT | OUT | OUT<br>OUT | OUT | TOUCH |
| (R) | R L | R | L R | L | (R) |

**Beat 1** Step R foot sideward right
2 Step L foot crossing in back of R foot, bending knees
3 Step R foot sideward right
4 Step L foot crossing in front of R foot bending knees
5-6 Step R, L, R foot in toward center ("three")
7-8 Step L, R, L foot in toward center ("three")
9 Swing R leg to center (knee straight), rise up on L foot
10 Step R, L foot out away from center
11 Step R foot out
12 Step L, R foot out
13 Step L foot out
14 Touch R foot next to L foot

**NOTE** The leader on the right end of each line may move to the left end of the line ahead by releasing hands and moving on beats 10–14.

**TEACHING SUGGESTIONS** Play the music and have students warm up using their slow TWO-STEP pattern and the opposite rhythm pattern, Slow, Quick, Quick (REVERSE THREE step). Do the pattern IN/IN, IN; IN/IN, IN; SWING, OUT/OUT; OUT, OUT/OUT; OUT, TOUCH beginning with the rhythm spoken on the neutral syllable "Bah." Precede the pattern with the grapevine pattern, SIDE, BACK; SIDE CROSS. Do the entire sequence with group SAY & DO and then use the music.

# Skudrinka

Skudrinka
(skoo-DRIN-kah)
**Macedonia (Yugoslavia)**

**RECORDING** *Changing Directions 6*

**INTRODUCTION** 8 microbeats

**FORMATION** Circle facing center; L arm bent and holding neighbor's R hand near own shoulder, R arm straight palm down

**PART I**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SLAP | SLAP<br>SLAP | SLAP | BOUNCE<br>STEP | SLAP | SLAP<br>SLAP | SLAP | BOUNCE<br>STEP |
| (L) | (L) (L) | (L) | (R) L | (R) | (R) (R) | (R) | (L) R |

| | | | | | |
|---|---|---|---|---|---|
| CLICK | BOUNCE<br>STEP | LIFT | BOUNCE<br>FWD | BOUNCE<br>FWD | BOUNCE<br>FWD |
| (L) | (R) L | (R) | (L) R | (R) L | (L) R |

**Beat 1** Slap L foot in with weight on R foot (knee straight)
**2 &** Slap L foot in 2 times
**3** Slap L foot in
**4** Bounce R foot (lift L foot)
**&** Step L foot in place
**5-8** Repeat beats 1–4 beginning slap R foot
**9** Click heels together bringing L foot to R foot
**10** Bounce R foot ("leg lift" L foot)
**&** Step L foot in place
**11** Lift R foot in front of L leg
**12** Bounce L foot, then step R foot forward counterclockwise
**13** Bounce R foot, then step L foot forward
**14** Bounce L foot, then step R foot forward and turn to face center

**TEACHING SUGGESTIONS** Learn beats 1–8 with group SAY & DO. Add on beats 9–11 and practice beats 1–11 with SAY & DO. Each person tries the pattern of BOUNCE/FORWARD several times and then adds beats 12–14 to beats 1–11. SAY & DO the entire dance and then add music.

# Somogy (Girls' Dance)

(SHO-mo-gee)
Hungary

**RECORDING** *Changing Directions 2*

**INTRODUCTION** None if introduction used or 24 microbeats to Part I

**FORMATION** Females: front basket with left arms under; Males: "T" position behind females' basket ,

## INTRODUCTION

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SWAY | REST | SWAY | REST | SWAY | REST | SWAY | REST |
| R | | L | | R | | L | |

*3X*

**Beat 1-2** Sway right

**3-4** Sway left

**5-24** Repeat beats 1–4, five more times

## PART I

*CW*

| | | | | | |
|---|---|---|---|---|---|
| IN | OUT | IN | OUT | IN | OUT |
| R | L | R | L | R | L |

| | | | | | |
|---|---|---|---|---|---|
| *CW* | | | | *CW* | |
| TURN | TURN (2) | TURN (3) | TURN (4) | CROSS / SIDE | CROSS / SIDE |
| R | L | R | L | R L | R L |

*PART I 6X*

**Beat 1** Step R foot in toward center

**2** Step L foot diagonally out clockwise around the circle

**3-6** Repeat beats 1–2, two more times

**7-10** Step R, L, R, L foot turning right around the perimeter of your own individual circle (body is turning clockwise)

**11** Step R foot crossing in front of L foot

**&** Step L foot sideward left

**12** Step R foot crossing in front of L foot

**&** Step L foot sideward left

**13-72** Repeat Part I, beats 1–12, five more times

**PART II**

*CCW*

| | | | | | |
|---|---|---|---|---|---|
| SIDE | CLOSE | SIDE | TOUCH (CLICK) | SIDE | TOUCH (CLICK) |
| R | L | R | (L) | L | (R) |

*4X*

*CCW*

| | | | | | |
|---|---|---|---|---|---|
| SIDE<br>CLOSE | SIDE<br>TOUCH (CLICK) | SIDE<br>TOUCH (CLICK) | SIDE<br>CLOSE | SIDE<br>TOUCH (CLICK) | SIDE<br>TOUCH (CLICK) |
| R L | R (L) | L (R) | R L | R (L) | L (R) |

*REPEAT*

**Beat 1-4** Double csárdás sideward right

**5-6** One single csárdás step sideward left

**7-24** Repeat Part II, beats 1–6, three more times

**25-36** Part II, line 2, beats 1–6, two times (executed twice as fast)

**PART III**

*CW*

| | | | | | |
|---|---|---|---|---|---|
| IN<br>STEP<br>STEP | OUT<br>STEP<br>STEP | IN<br>STEP<br>STEP | OUT<br>STEP<br>STEP | IN<br>STEP<br>STEP | OUT<br>STEP<br>STEP |
| R L R | L R L | R L R | L R L | R L R | L R L |

*REPEAT*

*CW*

| | | | | | |
|---|---|---|---|---|---|
| IN | OUT<br>STEP<br>STEP | IN | OUT<br>STEP<br>STEP | IN | OUT<br>STEP<br>STEP |
| R | L R L | R | L R L | R | L R L |

*REPEAT*

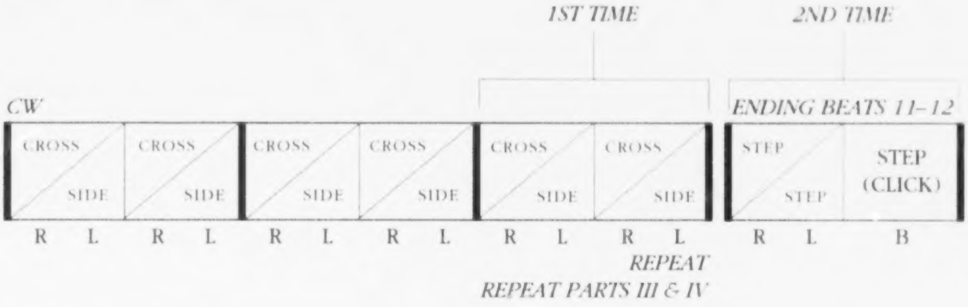
**Beat 1** Step R foot in toward center with a Balkan "three" (in-step/step)

**2** Step L foot diagonally out left with a Balkan "three" (out-step/step)

**3-12** Repeat beats 1–2, five more times

**13-24** Part III, line 2, beats 1–6 two times, substituting a single step for each Balkan "three" R foot in toward the center (males accent this single step)

**PART IV**


1ST TIME
2ND TIME
CW
ENDING BEATS 11–12
CROSS
SIDE
CROSS
SIDE
CROSS
SIDE
CROSS
SIDE
CROSS
SIDE
CROSS
SIDE
STEP
STEP
STEP (CLICK)
R L R L R L R L R L R L R L B
REPEAT
REPEAT PARTS III & IV

**Beat 1-12** Twelve Closed Rida steps moving clockwise

**PART III** Repeat Part III, beats 1–24

**PART IV** Repeat Part IV, beats 1–12 (end with a run R, L foot in place beat 11, and close the feet on beat 12)

**TEACHING SUGGESTIONS** Play the music and have students walk to the microbeat, then sway (rock) to the macrobeat. Learn Part I with group SAY & DO, first with individual tempo and then group tempo. Precede Part I with the Intro noting that the movement for the Intro is to the macrobeat but Part I begins with the microbeat. Practice the Intro and Part I to the music. Part I is done six times. Learn Part II as it is danced the first four times and then the repeat of Part II 4 times twice as fast. Practice the beginning of Part III (the quick STEP-STEP, STEP within one microbeat) in place and then with the in and out pattern. Follow this with the variation (box notation in line 2 of Part III). Put all of Part III together. Practice Part IV with the endings for the first time and then the second time after the repeat of Parts III and IV. Especially note the transition from Part II to Part III and from Part IV to Part III. Dance the entire sequence to the music.

# Soultana

(sool-TAH-nah)
The Sultan's Wife
Greece

**RECORDING** *Changing Directions 2*

**INTRODUCTION** 8 macrobeats

**FORMATION** Front basket, hands joined with R arms under

**PART I** *CCW*

| FWD | FWD (2) | FWD (3) | FWD (4) | SIDE | LIFT | SIDE | LIFT |
|---|---|---|---|---|---|---|---|
| R | L | R | L | R | (L) | L | (R) |

*8X*
*(4X 2ND TIME)*

**Beat 1-4** Step R, L, R, L foot moving counterclockwise
**5** Step R foot sideward right
**6** Swing L foot across in front of R leg, lifting R heel sightly
**7-8** Repeat beats 5–6 beginning L foot sideward left
**9-64** Repeat Part I, beats 1–8, seven more times

**PART II** *CCW*

| IN<br>CLOSE | IN | IN<br>CLOSE | IN | JUMP | HOP | OUT<br>CLOSE | OUT |
|---|---|---|---|---|---|---|---|
| R L | R | L R | L | B | R | L R | L |

*4X*

**Beat 1-2** Two-step beginning R foot diagonally in toward center
**3-4** Two-step beginning L foot diagonally in toward center
**5-6** Jump on both feet and immediately shift weight to R foot scuffing L foot
**7-8** Two-step beginning L foot out from center
**9-32** Repeat Part II, beats 1–8, three more times

**NOTE** The second time through the dance, Part I is done 4 times.

**TEACHING SUGGESTIONS** Walk to the macrobeat of the music with Part I. This pattern should be familiar from other Greek dances learned in beginning folk dance. Practice Part II with group SAY & DO and without the music. Note that the HOP after the JUMP is on the R foot. This part begins with quick TWO-STEPs. Dance to the music.

# Sulam Ya'akov

(sue-LAHM yah-KOF)
Jacob's Ladder
Israel

**RECORDING** *Changing Directions 2*

**INTRODUCTION** 16 microbeats

**FORMATION** Circle, hands joined in "V" position

## PART I

| *CCW* | | | | *CW* | | | |
|---|---|---|---|---|---|---|---|
| SIDE / CLOSE | SIDE | IN | IN | SIDE / CLOSE | SIDE | OUT | OUT |
| R L | R | L | R | L R | L | R | L<br>*REPEAT* |

**Beat 1** Step R foot sideward right
**2** Step L foot next to R foot
**3-4** Step R foot sideward right
**5-6** Step L foot in toward the center, raising arms
**7-8** Step R foot in toward the center
**9-12** Repeat beats 1–4 beginning L foot
**13-14** Step R foot out away from the center, lowering arms
**15-16** Step L foot out
**17-32** Repeat Part I, beats 1–16

## PART I 3RD-5TH REPEAT

| SIDE / CLOSE | SIDE | IN | IN | SIDE / CLOSE | SIDE | OUT | OUT |
|---|---|---|---|---|---|---|---|
| R L | R | L | R | L R | L | R | L<br>*REPEAT* |

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| | | | | *CW* | | *CCW* | |
| SIDE | TOUCH | BACK<br>SIDE | CROSS<br>PIVOT | FWD<br>CLOSE | FWD | BWD<br>CLOSE | BWD |
| R | (L) | L R | L (L) | R L | R | L R | L<br>*REPEAT* |

**Beat 1-2** Step R foot sideward right
**4** Touch L foot in toward center
**5** Step L foot crossing in back of R foot
**6** Step R foot sideward right
**7** Step L foot crossing in front of R foot
**8** Pivot on L foot to face clockwise
**9-12** Two-step R foot forward clockwise
**13-16** Two-step L foot backward counterclockwise
**17-32** Repeat Part II, beats 1-16

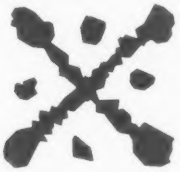
**PART II 3RD–5TH REPEAT**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| | | | | *CW* | | *CCW* | |
| SIDE | TOUCH | BACK<br>SIDE | CROSS<br>PIVOT | FWD<br>CLOSE | FWD | BWD<br>CLOSE | BWD |
| R | (L) | L R | L L | R L | R | L R | L<br>*REPEAT* |

**NOTE** Perform Parts I and II two times during which the feel of the microbeat divides into twos. Perform Parts I and II changing the timing of the dance steps to match the division of the microbeat into threes for the remainder of the music.

**TEACHING SUGGESTIONS** The dance *Misirlou* should be taught or reviewed before teaching this dance. Part II is the *Misirlou* pattern from that dance. Have students learn Part I by using SAY first and then SAY & DO. Follow the repeat of Part I with Part II and its repeat. Dance Parts I and II two times to the music. Work with both parts using the concept of the microbeat dividing into threes. In the box notation, the first box with SIDE, CLOSE now is divided into ⅔ and ⅓ (SIDE takes ⅔ and CLOSE ⅓). The next SIDE is one microbeat. Have the students SAY the rhythm of the steps in Part I and then use SAY & DO. Do likewise for Part II. The two sections of music are played with the feel of the microbeat divided into 2's two times, and then with the feel of the microbeat divided into threes three times.

# Trata



(TRAH-tah)
Island Dance About Fishermen
Greece

**RECORDING** *Changing Directions 2*

**INTRODUCTION** Pickup plus 8 macrobeats

**FORMATION** Front basket, R arm under

**PART I** *CCW*

| | | | | | |
|---|---|---|---|---|---|
| SIDE | CROSS | SIDE | TOUCH | SIDE | TOUCH |
| R | L | R | (L) | L | (R) |

*4X*

**Beat 1** Step R foot sideward right
2 Step L foot crossing in front of R foot, bend knees
3 Step R foot sideward right leaning body right, L toe kept on the floor
4 Touch L foot sideward left (slight pulling motion as if pulling fish nets)
5 Step L foot sideward left leaning left and R toe is kept on the floor
6 Touch R foot sideward right (pulling motion)
7–24 Repeat Part I, beats 1–6, three more times

**PART II**

| | | | | | |
|---|---|---|---|---|---|
| IN | OUT | OUT | OUT | SIDE | CROSS |
| R | L | R | L | R | L |

*REPEAT*

**Beat 1** Step R foot diagonally in toward center
2 Step L foot out
3 Step R foot out — Very little movement out
4 Step L foot out

**5** Step R foot sideward right

**6** Step L foot crossing in front of R foot bending knees

**7-12** Repeat Part II, beats 1–6

**PART III** *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD/FWD | FWD | FWD/FWD | SIDE | LIFT | SIDE | LIFT |
| R | L R | L | R L | R | (L) | L | (R) |

*REPEAT*

**Beat 1** Step R foot forward counterclockwise

**2 &** Step L, R foot forward counterclockwise

**3-4** Repeat beats 1–2 beginning L foot

**5** Step R foot sideward right

**6 &** Bounce R heel twice, L foot is lifted in front of R leg

**7-8** Step L foot sideward left and bounce L heel twice, lift R foot

**9-16** Repeat Part III, beats 1–8

**TEACHING SUGGESTIONS** Review the pattern in Part III if *Karagouna* has been taught or teach this part. Beats 1–4 are the REVERSE THREE step (FORWARD, FORWARD/FORWARD) opposite of the TWO-STEP. Speak the rhythm using the neutral syllable "Bah" (Bah, Bah/Bah; Bah, Bah/Bah). Have students SAY & DO Part I and do it 4 times. Add on Part II with SAY then SAY & DO. Put Parts I and II together. Return to Part III and do the entire dance to music. Note that Parts II and III are done only two times each, whereas Part I is done four times.

# Trŭgnála Rumjana (or Trâgnala)

(TRUG-nah-lah room-JAH-nah)
Bulgaria

**RECORDING** *Changing Directions 2*

**INTRODUCTION** 4 measures of 7/8 meter

**FORMATION** Broken circle, "T" position

**METER** 7/8

1-2-3, 4-5-6-7

Slow, *Slower*, (*S,S'*er)

**PART I** *CCW*

| | | | | | |
|---|---|---|---|---|---|
| SIDE | CROSS | | SIDE | BACK | |
| R | L | | R | L | |

| | | | | | |
|---|---|---|---|---|---|
| SIDE | LIFT | | SIDE | LIFT | |
| R | (L) | | L | (R) | |

| Measure | Beat | |
|---|---|---|
| 1 | S | Step R foot sideward right |
| | S'er | Step L foot crossing in front of R foot |
| 2 | S | Step R foot sideward right |
| | S'er | Step L foot crossing in back of R foot |
| 3 | S | Step R foot sideward right |
| | S'er | Lift L foot in front of R leg (do not bounce R heel) |
| 4 | S | Step L foot sideward left |
| | S'er | Lift R foot in front of L leg (do not bounce L heel) |

**TEACHING SUGGESTIONS** Play the music and have students identify the Slow (3 beats) and Slower (two 2-beats combined to a total of 4 beats). The dance only uses the "Slow, Slower" rhythmic pattern of the 7/8 meter (3,4) stepping on beats 1 and 4. SAY the sequence of the four measures then SAY & DO. Dance to the music.

# Tsakonikos

(sah-KOH-nee-kohs)
A Peloponnesian Dance From Tsakonia
Greece

**RECORDING** *Rhythmically Moving 9*

**INTRODUCTION** 2 measures of 5/4 meter

**FORMATION** Broken circle, leader at right; escort hold with R under

**PART I** *CCW*

|  |  |  |  |  |
|---|---|---|---|---|
| FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) | DRAW |
| R | L | R | L | (R) |

*8X*

**Beat 1** Step R foot forward moving counterclockwise
**2** Step L foot forward moving counterclockwise
**3-4** Repeat beats 1–2
**5** Draw the R foot up to the L foot without a change of weight
**6-40** Repeat Part I seven more times

**PART II** *CCW*

|  |  |  |  |  |
|---|---|---|---|---|
| FWD | FWD | FWD | HOP<br>FWD | FWD |
| R | L | R | R L | R |

*8X OPP. FTWK.*

**Beat 1** Step R foot forward counterclockwise
**2** Step L foot forward counterclockwise
**3** Step R foot forward counterclockwise
**4** Hop R foot (foot barely leaves the floor)
**&** Step L foot forward

**5** Step R foot forward

**6-10** Repeat beats 1–5 with opposite footwork beginning L foot

**11-40** Repeat Part II, beats 1–10, three more times

**TEACHING SUGGESTIONS** Listen to Part I of the music and identify the grouping of 5 beats using a PAT on the legs. Practice Part I with SAY, then with SAY & DO. Practice Part II with SAY, then practice pattern at individual tempo, then SAY & DO. Practice the transitions and add the music.

# Tsamikos

(TSAH-mee-kohs)

Greece

**RECORDING** *Changing Directions 2*

**INTRODUCTION** 7 measures of 3/4 meter

**FORMATION** Open circle or line, hands joined head height

**BASIC**

*CCW*

| *MEAS. 1* | | | *MEAS. 2* | | |
|---|---|---|---|---|---|
| SIDE | | CROSS | SIDE | | CROSS |
| R | | L | R | | L |

| *MEAS. 3* | | | *MEAS. 4* | | |
|---|---|---|---|---|---|
| SIDE | | CROSS | SIDE | | LIFT |
| R | | L | R | | (L) |

*CW*

| *MEAS. 5* | | | *MEAS. 6* | | |
|---|---|---|---|---|---|
| SIDE | | CROSS | SIDE | | LIFT |
| L | | R | L | | (R) |

| Measure | Beat | |
|---|---|---|
| 1 | 1-2 | Step R foot sideward right |
| | 3 | Step L foot crossing in front of R foot |
| 2-3 | | Repeat measure 1, two more times |
| 4 | 1-2 | Step R foot sideward right |
| | 3 | Lift L foot in front or in back of R leg |
| 5 | 1-2 | Step L foot sideward left |
| | 3 | Step R foot crossing in front of L foot |

| | | |
|---|---|---|
| 6 | 1-2 | Step L foot sideward left |
| | 3 | Lift R foot in front or in back of L leg |

**VARIATION I**

| *MEAS. 2* | | | *MEAS. 3* | | |
|---|---|---|---|---|---|
| TOUCH | | STEP | TOUCH | | CROSS |
| (R) | | R | (L) | | L |

| Measure | Beat | |
|---|---|---|
| 1 | 1-3 | Repeat Basic, measure 1 |
| 2 | 1-2 | Touch R foot diagonally forward right |
| | 3 | Step R foot next to L foot |
| 3 | 1-2 | Touch L foot in |
| | 3 | Step L foot crossing in front of R foot |
| 4-6 | | Repeat Basic, measures 4–6 |

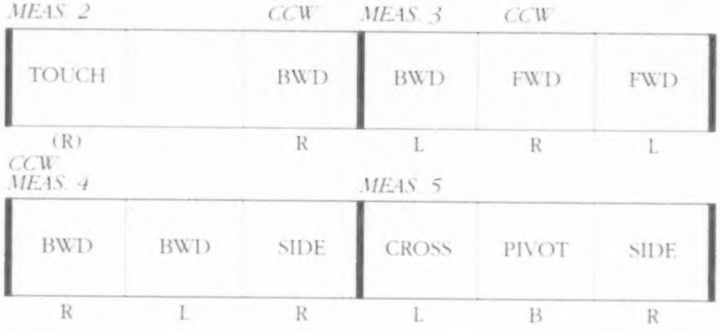
**VARIATION II**

| *MEAS. 1* | | | *MEAS. 2* | | |
|---|---|---|---|---|---|
| SIDE | BACK | SIDE | CROSS | SIDE | CROSS |
| R | L | R | L | R | L |

| Measure | Beat | |
|---|---|---|
| 1 | 1 | Step R foot sideward right |
| | 2 | Step L foot crossing in back of R foot |
| | 3 | Step R foot sideward |
| 2 | 1 | Step L foot crossing in front of R foot |
| | 2 | Step R foot sideward right |
| | 3 | Step L foot crossing in front of R foot |
| 3-6 | | Repeat Basic, measures 3–6 |

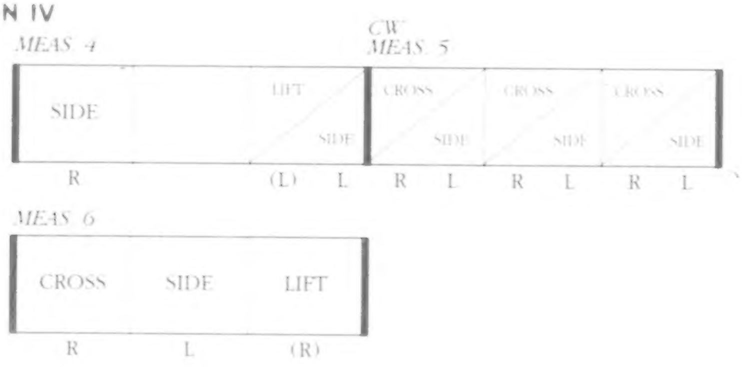
**NOTE** Basic and Variations may be executed any number of times.

## VARIATION III


MEAS. 2
CCW
MEAS. 3
CCW
TOUCH
BWD
BWD
FWD
FWD
(R)
R
L
R
L
CCW
MEAS. 4
MEAS. 5
BWD
BWD
SIDE
CROSS
PIVOT
SIDE
R
L
R
L
B
R

| Measure | Beat | |
|---|---|---|
| 1 | | Repeat Basic, measure 1 |
| 2 | 1-2 | Touch R foot diagonally forward right |
| | 3 | Step R foot backward counterclockwise (facing clockwise) |
| 3 | 1 | Step L foot backward counterclockwise |
| | 2 | Step R foot forward counterclockwise |
| | 3 | Step L foot forward counterclockwise |
| 4 | 1 | Step R foot backward counterclockwise |
| | 2 | Step L foot backward counterclockwise |
| | 3 | Leap R foot sideward right |
| 5 | 1-2 | Step L foot crossing in front of R foot and pivot ½ clockwise on balls of both feet |
| | 3 | Step R foot turning to end facing center |
| 6 | 1-3 | Repeat Basic, measure 6 |

## VARIATION IV

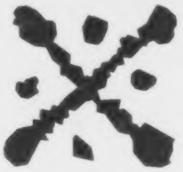

MEAS. 4
CW
MEAS. 5
SIDE
LIFT
SIDE
CROSS
SIDE
CROSS
SIDE
CROSS
SIDE
R
(L)
L
R
L
R
L
R
L
MEAS. 6
CROSS
SIDE
LIFT
R
L
(R)

| Measure | Beat | |
|---|---|---|
| 1-3 | | Repeat Basic, measure 1–3 |
| 4 | 1-2 | Step R foot sideward right |
| | 3 | Lift L foot in front of R leg |
| | & | Leap L foot sideward left |
| 5 | 1 | Step R foot crossing in front of L foot |
| | & | Step L foot sideward left |
| | 2-3 | Repeat beats 1 & two more times |
| 6 | 1 | Step R foot crossing in front of L foot |
| | 2 | Step L foot sideward left |
| | 3 | Leg lift R foot in front of L leg |

**NOTE** Leader decides on the number of times each part is done.

**TEACHING SUGGESTIONS** Play the music and have students walk to the macrobeat in this feel of three (triple meter). Teach the Basic pattern three SIDE, CROSS plus one SIDE, LIFT pattern counterclockwise then one SIDE, CROSS plus one SIDE, LIFT pattern clockwise with just SAY before SAY & DO to establish the timing. Note that after each SIDE there is a REST making two beats on the SIDE and one beat for CROSS or LIFT. Dance to the music. Teach any of the variations at a time when the dance is reviewed.

# Tzlil Zugim



(tsleel zoo-GEEM)

The Sound of Bells and Cymbals

Israel (Yemenite)

**RECORDING** *Changing Directions 1*

**INTRODUCTION** 16 microbeats (begin dance with vocal)

**FORMATION** Circle facing center, hands joined

**PART I**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | SIDE | CROSS | | SIDE | SIDE | CROSS | |
| R | L | R | | L | R | L | |

*CW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | SIDE | CROSS | SIDE | CROSS | SIDE | CROSS | |
| R | L | R | L | R | L | R | |

*PART I 4X*
*OPP. FTWK. OPP. DIR.*

**Beat 1-4** Yemenite beginning R foot
**5-8** Yemenite beginning L foot
**9-11** Yemenite beginning R foot
**12** Step L foot sideward left
**13** Step R foot crossing in front of L foot
**14** Step L foot sideward left
**15-16** Step R foot crossing in front of L foot
**17-32** Repeat beats 1–16 beginning L foot and moving counterclockwise
**33-64** Repeat Part I, beats 1–32
Meter changes to 5/4

**PART II**

| | | | | |
|---|---|---|---|---|
| OUT<br>(CLAP) | OUT<br>(2)<br>(CLAP) | OUT<br>(3)<br>(CLAP) | OUT<br>(4)<br>(CLAP) | OUT<br>(5)<br>(CLAP) |
| R | L | R | L | R |

| | | | | |
|---|---|---|---|---|
| IN<br>(SNAP) | IN | IN<br>(SNAP) | IN | IN<br>(SNAP) |
| L | R | L | R | L |

*PART II 4X*

**Beat 1–5** Step R, L, R, L, R foot out from center of circle; clap with each step, bend over

**6** Leap L foot in toward center

**7** Step R foot in

**8–9** Repeat beats 6–7

**10** Leap L foot in; snap fingers beats 6, 8, 10, arms raised

**11–40** Repeat Part II, beats 1–10, three more times

**TEACHING SUGGESTIONS** Have students warm up the YEMENITE step and the YEMENITE travel step (SIDE, SIDE, CROSS, SIDE, CROSS, SIDE, CROSS). Do Part I with group SAY & DO and add the music for this part. Learn Part II leaving out the claps and snaps at first. I often cue the OUT pattern as "OUT, 2, 3, 4, 5" and the IN pattern as "*IN*, IN, *IN*, IN, *IN*," emphasizing the 1st, 3rd, and 5th IN, because the snaps are added to these beats. Perform the dance with the music.

# Tzadik Katamar

(tzah-DEEK kah-tah-MAHR)

Righteousness Shall Flourish

Israel (Yemenite)

**RECORDING** *Changing Directions 2*

**INTRODUCTION** Pickup plus 8 microbeats

**FORMATION** Circle, hands joined in "V" position

**PART I** *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) | SIDE | SIDE | SIDE | SIDE |
| R | L | R | L | R | L | R | L |

*REPEAT*

**Beat 1-4** Step R, L, R, L foot forward moving counterclockwise

**5** Step R foot sideward right (facing center)

**6** Step L foot sideward left

**7-8** Repeat beats 5–6

**9-16** Repeat Part I, beats 1–8

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| *CCW* | | *CCW* | | | | | |
| FWD | FWD | BWD | BWD | TURN | TURN | SIDE | CROSS |
| R | L | R | L | R | L | R | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| BACK | SIDE | CROSS | BACK | SIDE | SIDE | SIDE | SIDE |
| R | L | R | L | R | L | R | L |

*REPEAT PART II*

|  |  |
|---|---|
| **Beat 1-2** | Step R, L foot forward moving counterclockwise |
| **3-4** | Step R, L foot backward moving counterclockwise |
| **5-6** | Step R, L foot turning a full turn right (body turns clockwise) |
| **7** | Step R foot sideward right |
| **8** | Step L foot crossing in front of R foot |
| **9** | Step R foot crossing in back of L foot |
| **10** | Step L foot sideward left |
| **11** | Step R foot crossing in front of L foot |
| **12** | Step L foot crossing in back of R foot |
| **13-16** | Repeat Part I, beats 5–8 |
| **17-32** | Repeat Part II, beats 1–16 |

**TEACHING SUGGESTIONS** Play the music and have students move to the microbeat. Do Part I with group SAY & DO and then do it two times with the music. Begin Part II with beats 7–12 (SIDE, CROSS, BACK, SIDE, CROSS, BACK). Add on the four SIDES. Precede beat 7 with TURN, TURN, then precede with the four FORWARD steps. Do all of Part II with group SAY & DO two times. Dance to the music.

# Uri Zion

(you-REETS zee-OWN)
Arise, Zion
Israel

**RECORDING** *Changing Directions 2*

**INTRODUCTION** 8 microbeats (begin dance with vocal)

**FORMATION** Circle, hands joined in "V" position

**PART I**

*CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| CROSS | SIDE | BACK | SIDE | FWD | HOP | FWD | HOP |
| L | R | L | R | L | L | R | R |

*4X*

**Beat 1-4** Grapevine moving counterclockwise beginning L foot crossing in front of R foot

**5-6** Step hop L foot forward counterclockwise

**7-8** Step hop R foot forward

**9-32** Repeat Part I, beats 1–8, three more times

**PART II**

*CW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | BOUNCE | SIDE | BOUNCE | SIDE | CROSS | SIDE | CROSS |
| L | (L) | R | (R) | L | R | L | R |

*3X*

*CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | BOUNCE | SIDE | BOUNCE | FWD | FWD (2) | FWD (3) | FWD (4) |
| L | (L) | R | (R) | L | R | L | R |

| | |
|---|---|
| **Beat 1-2** | Step L foot sideward left and bounce L heel |
| **3-4** | Step R foot sideward right and bounce R heel |
| **5** | Step L foot sideward left |
| **6** | Step R foot crossing in front of L foot |
| **7-8** | Repeat beats 5–6 |
| **9-24** | Repeat beats 1–8, two more times |
| **25-28** | Repeat beats 1–4 |
| **29-32** | Step L, R, L, R foot forward counterclockwise; clap hand over R shoulder with each step |

**TEACHING SUGGESTIONS** Recall the pattern of one GRAPEVINE step plus two STEP HOP steps. This pattern also is used in the dance *Harmonica*. Dance Part I four times with the music. Learn Part II with group SAY & DO. Note Part II is danced four times with a different ending on the 4th time. Dance to the music.

# Vranjanka (Sãno Dũso)

(vrahn-YAHN-kah)
Dance From Vranje (Shana, Sweetheart, dance pattern)
**Serbia (Yugoslavia)**

**RECORDING** *Rhythmically Moving 8*

**INTRODUCTION** 4 measures of 3/4 meter (begin dance with vocal)

**FORMATION** Broken circle, hands held in "W" position

**PART I**

| | | | | | |
|---|---|---|---|---|---|
| SIDE | BOUNCE | CROSS | SIDE | BOUNCE | BOUNCE |
| R | (R) | L | R | (R) | (R) |

| | | | | | |
|---|---|---|---|---|---|
| SIDE | BOUNCE | BOUNCE | SIDE | BOUNCE | BOUNCE |
| L | (L) | (L) | R | (R) | (R) |

| | | |
|---|---|---|
| SIDE | SIDE | CROSS |
| L | R | L |

**MEASURE I**

**Beat 1** Step R foot sideward right
**2** Bounce slightly on R heel, carrying L foot across in front of R foot
**3** Step L foot crossing in front of R foot

**MEASURE II**

**Beat 4** Step R foot sideward right
**5-6** Touch L foot sideward left while bouncing twice on R heel

**MEASURE III**

**Beat 7** Step L foot sideward left

**8-9** Touch R foot sideward right while bouncing twice on L heel

**MEASURE IV**

**10-12** Repeat Measure II

**MEASURE V**

**Beat 13** Step L foot sideward left

**14** Step R foot sideward right

**15** Step L foot crossing in front of R foot

**TEACHING SUGGESTIONS** PAT the legs to the music, accenting the first PAT of each 3 PATS; PAT only the first beat; PAT beats 1 and 3. WALK to the music. Practice SIDE, BOUNCE, BOUNCE with group SAY & DO. Precede 3 patterns of SIDE, BOUNCE, BOUNCE with SIDE, BOUNCE, CROSS (SAY & DO). Add on the last measure of SIDE, SIDE, CROSS (SAY & DO). Practice the transition of measure 5 to measure 1. Practice the entire dance with group SAY & DO and then add the music.

# Yibanei Hamigdash

(yib-bah-NAY hah-mig-DAHSH)
And the Temple Will Be Rebuilt
Israel

**RECORDING** *Changing Directions 2*

**INTRODUCTION** 16 macrobeats (begin dance with vocal)

**FORMATION** Single circle facing center, hands joined

**PART I**

| *CCW* | | | | *CW* | | *CCW* | |
|---|---|---|---|---|---|---|---|
| SIDE / CLOSE | SIDE | CROSS | PIVOT | FWD / CLOSE | FWD | BWD / SIDE | CROSS |
| R L | R | L | (L) | R L | R | L R | L |

*REPEAT*

**Beat 1** Step R foot sideward right
**&** Step L foot next to R foot
**2** Step R foot sideward right
**3** Step L foot crossing in front of R foot with accent
**4** Pivot on L foot turning to face clockwise
**5-6** Two step forward clockwise beginning R foot
**7** Step L foot backward
**&** Step R foot sideward right
**8** Step L foot crossing in front of R foot
**9-16** Repeat Part I, beats 1–8

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN / IN | IN | CROSS | TURN | TURN | TURN | OUT / OUT | OUT |
| R L | R | L | R | L | R | L R | L |

*REPEAT*

**Beat 1-2** Step R, L, R foot in to center of circle; release hands

**3-6** Step L, R, L, R foot turning full turn right (body turns clockwise); cross L foot in front of R foot on beat 3; arms overhead (sway in direction of step and snap fingers on steps)

**7-8** Step L, R, L foot out

**9-16** Repeat Part II, beats 1–8

**PART III**

| *CCW* | | | | *CCW* | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD | FWD / FWD | FWD / PIVOT | BWD | BWD | BWD / SIDE | CROSS |
| R | L | R L | R (R) | L | R | L R | L |
| | | | | | | | *REPEAT* |

**Beat 1-2** Step R, L foot forward counterclockwise

**3-4** Step R, L, R foot pivoting on third step to face clockwise

**5-6** Step L, R foot backward (facing clockwise)

**7** Step L foot backward

**&** Step R foot sideward right

**8** Step L foot crossing in front of R foot

**9-16** Repeat Part III, beats 1–8

**TEACHING SUGGESTIONS** Have students walk to the macrobeat of the music. Learn Part I with SAY and then SAY & DO. Perform it to the music two times. Learn Part II with SAY and then SAY & DO. Do Parts I and II to the music. Have students practice pivoting on the R foot a ½ turn with the body turning counterclockwise toward the center of the circle. Also facing clockwise practice BACKWARD/SIDE, CROSS turning the body clockwise toward the center of the circle. Put together all of Part III with group SAY & DO. Do Parts I, II, and III with group SAY & DO and then with the music.

# Intermediate Level II Dances

The Level II dances incorporate the following types of skills:

- Developing competence with more difficult combinations of locomotor/nonlocomotor sequences that are combined with intermediate folk dance steps
- Refining the easier intermediate folk dance steps
- Building competence with dances in uncommon meters of 5 and 7
- Executing movement sequences that are faster or slower than the usual tempo
- Learning longer sequences of movements
- Learning more difficult intermediate folk dance steps

# Ajde Jano

(EYE-deh YAH-noh)
Come on, Jana
**Serbia (Yugoslavia)**

**RECORDING** *Changing Directions 4*

**INTRODUCTION** 6 measures of 7/8 meter

**FORMATION** Broken circle, hands joined in "W" position

**METER** 7/8
1-2-3, 4-5, 6-7
*Slow*, Quick, Quick (*S*QQ)

**PART I** *CCW*

| | | | | | |
|---|---|---|---|---|---|
| SIDE | BOUNCE | CROSS | FWD | FWD | FWD |
| R | (R) | L | R | L | R |

| | | | | | |
|---|---|---|---|---|---|
| CROSS | BOUNCE (LIFT) | BOUNCE | SIDE | TOUCH | |
| L | (L) (R) | (L) | R | (L) | |

| | | |
|---|---|---|
| OUT | SIDE | CROSS |
| L | R | L |

| Measure | Beat | |
|---|---|---|
| 1 | S | Step R foot sideward right |
| | Q | Bounce R heel and begin to cross L foot in front of R foot |
| | Q | Step L foot crossing in front of R foot |
| 2 | S | Step R foot forward counterclockwise |

| | | |
|---|---|---|
| | **Q** | Step L foot forward counterclockwise |
| | **Q** | Step R foot forward counterclockwise and turn to face center |
| **3** | **S** | Step L foot crossing in front of R foot |
| | **QQ** | Bounce L heel twice lifting R foot in front of L leg |
| **4** | **S** | Step R foot sideward right |
| | **QQ** | Touch L foot in toward the center (lowering arms) |
| **5** | **S** | Step L foot out |
| | **Q** | Step R foot sideward right |
| | **Q** | Step L foot crossing in front of R foot (return arms to "W" position) |

**TEACHING SUGGESTIONS** Students first practice moving to the music in the *Slow*, Quick, Quick organization of the 7/8 meter stepping on beats 1, 4, 6. Teach the dance with group SAY & DO. Begin with measures 1–2. Add on measures 3–4. Note that measure 4 uses a Slow, Slower (2 Quicks united) organization of the 7/8 meter. Add on measure 5 and practice the transition back to measure 1. SAY & DO the dance several times and add music.

# Ana Halach Dodech

(ahna hah-LACH doe-DEHCH)
Where Did My Beloved Go?
Israel

**RECORDING** *Changing Directions 1*

**INTRODUCTION** 16 microbeats

**FORMATION** Partners in double circle, facing each other (males on inside); male's R hand joins female's L hand

**PART I**

*CCW (MALE'S FTWK.-FEMALE'S OPP. FTWK.)*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | BACK | SIDE | HOP | CROSS | BACK | SIDE | HOP |
| L | R | L | L | R | L | R | R |

*CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | BACK | SIDE | HOP | CROSS | TURN | STEP | HOP |
| L | R | L | L | R | L | R | R |

*REPEAT PART I*

**Beat 1-4** Schottische sideward left moving counterclockwise crossing R foot in back of L foot

**5** Step R foot crossing in front of L foot; bring joined hands forward

**6** Step L foot crossing in back of R foot; bring joined hands down

**7** Step R foot sideward right; arms swing out to side

**8** Hop R foot

**9-12** Repeat beats 1–4

**13-16** Schottische turn counterclockwise, releasing hands; begin by crossing R foot over L foot and complete turn in next two steps

**17-32** Repeat Part I, beats 1–16

**PART II**

*SAME FTWK. BOTH*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| AWAY | AWAY (2) | AWAY (3) | TOG | CLAP | CLAP | TOWARD | TOWARD (2) |
| L | R | L | B | | | R | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| TOWARD (3) | TOWARD (4) | TURN / CLOSE | 2 / & | 3 / & | 4 / & | 5 / & | 6 / & WOMAN ONLY |
| R | L | R L | R L | R L | R L | R L | R |

*REPEAT PART II*

**Beat 1-3** Step R, L, R foot away from each other

**4** Step L foot next to R foot

**5-6** Bend toward partner and clap twice

**7** Leap R foot toward partner (both use R foot)

**8** Run L foot toward partner

**9-10** Repeat beats 7–8; end in Israeli turn position (R hands at the waist, L hands in the air)

**11-16** Six buzz steps turning clockwise, starting R foot

**17-32** Repeat Part II, beats 1–16; males must rest on the "&" of beat 16 to begin dance again

**NOTE** Part II may be done as a mixer; on the repeat of Part II, each person "leap–runs" diagonally left to new partner.

**TEACHING SUGGESTIONS** Students might warm up the SCHOTTISCHE and the Buzz Turn with a partner. Partners learn and practice Part I of the dance with special emphasis on beats 13–16—CROSS, TURN, STEP, HOP. This could be simplified to CROSS, SIDE, STEP, HOP at first before adding the turn. Do Part I twice in succession with partner SAY & DO then group SAY & DO. Try it with music. Partners practice Part II and its repeat without changing partners at first. Note that all start on the same R foot when they move TOWARD one another before the 6-beat Buzz Turn. All do Part II with group SAY & DO then both parts with SAY & DO before adding music. Change to the partner mixer as students are ready. Partners move diagonally left to a new partner on the repeat of Part II in order to do the Buzz Turn with the new partner.

# At Va'ani

(aht vah-ah-NEE)
You and Me
Israel (Yemenite)

**RECORDING** *Changing Directions 1*

**INTRODUCTION** 8 macrobeats

**FORMATION** Single circle facing center, hands joined

**PART I**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | BRUSH | BRUSH | BRUSH | SIDE | BRUSH | BRUSH | BRUSH |
| L | (R) | (R) | (R) | R | (L) | (L) | (L) |

*CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE<br>SIDE | CROSS<br>SIDE | CROSS<br>SIDE | CROSS | OUT<br>CLOSE | IN | OUT<br>CLOSE | IN |
| L R | L R | L R | L | R L | R | L R | L |

*REPEAT PART I*
*OPP. FTWK. OPP. DIR.*

**Beat 1** Step L foot to left side
**2** Brush R foot in front of L leg; L knee bends and straightens on beat 2
**3-4** Repeat beat 2 two more times (foot a little higher each time)
**5-8** Repeat beats 1–4 beginning R foot side
**9** Step L foot sideward left
**&** Step R foot sideward right
**10** Step L foot crossing in front of R foot — Yemenite Travel Step
**&** Step R foot sideward right
**11** Repeat beat 10 &
**12** Step L foot crossing in front of R foot

**13** Step R foot out
**&** Step L foot next to R foot — arms swing out and in with motion of body
**14** Step R foot in
**15-16** Repeat beats 13–14 beginning L foot
**17-32** Repeat Part I, beats 1–16, beginning R foot
Release handhold

**PART II** *CW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | CROSS (SNAP) | SIDE | CROSS (SNAP) | TURN | TURN | SIDE / SIDE | CROSS |
| L | R | L | R | L | R | L R | L |

*REPEAT*
*OPP. FTWK. OPP. DIR.*

**Beat 1** Step L foot sideward left (arms spread sideward shoulder width)
**2** Step R foot crossing in front of L foot snapping fingers on beat 2 with arms crossed in front
**3-4** Repeat beats 1–2
**5-6** Step L, R foot turning a full turn clockwise, body traveling counterclockwise
**7-8** Yemenite beginning L foot
**9-16** Repeat Part II, beats 1–8 moving counterclockwise beginning R foot

**TEACHING SUGGESTIONS** Students warm up the YEMENITE step and review or learn the YEMENITE travel sequence—SIDE, SIDE, CROSS, SIDE, CROSS, SIDE, CROSS. Suggest that groups of 3–4 students try it together. All do the YEMENITE travel sequence followed by OUT/CLOSE, IN; OUT/CLOSE, IN. Have students practice this sequence beginning with one foot and then the other. Learn Part I, beats 1–8 with group SAY & DO, and add on the above patterns. Practice the TURN, TURN, SIDE/SIDE, CROSS several times one direction and then the other direction. Precede this pattern with SIDE, CROSS two times. Leave out the arm movements and snaps when learning the dance. SAY & DO all of Part II and link to Part I. Dance the entire dance with group SAY & DO and add music. Add the styling as students are ready. Each brush is performed a little higher off the floor.

# Azul Cielo

(ah-SOOL see-EH-low)
Blue Sky
Mexico

**RECORDING** *Changing Directions 5*

**INTRODUCTION** 8 microbeats

**FORMATION** Couples in ballroom position; man's back to center; directions given for man

**ALTERNATE FORMATION** Single Circle

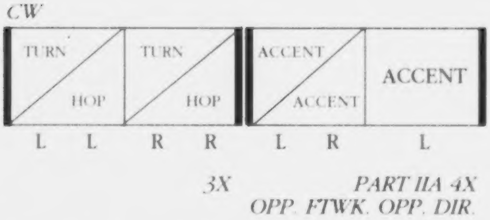
**PART I** *CCW (MALE'S FTWK.-FEMALE'S OPP. FTWK.)*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | BACK | SIDE<br>CROSS | SIDE | BACK | SIDE | CROSS<br>SIDE | TOUCH |
| L | R | L R | L | R | L | R L | (R) |

*4X*
*OPP. FTWK. OPP. DIR.*

**Beat 1** Step L foot sideward left moving counterclockwise
**2** Step R foot crossing in back of L foot
**3** Step L foot sideward left
**&** Step R foot crossing in front of L foot
**4** Step L foot sideward left
**5** Step R foot crossing in back of L foot
**6** Step L foot sideward left
**7** Step R foot crossing in front of L foot
**&** Step L foot sideward left
**8** Touch R foot sideward left
**9-32** Repeat Part I, beats 1–8, three more times, alternating beginning foot and direction

**PART IIA**


CW
TURN
HOP
TURN
HOP
ACCENT
ACCENT
ACCENT
L L R R L R L
3X
PART IIA 4X
OPP. FTWK. OPP. DIR.

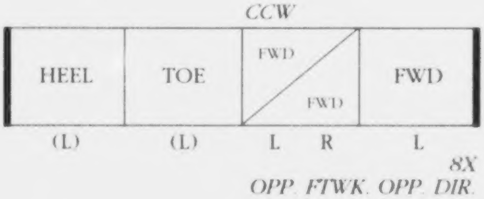
**Beat 1-6** Step hop 6 times beginning L foot (turn clockwise)

**7-8** Accent L, R, L foot

**9-16** Repeat beats 1–8 beginning R foot (turn counterclockwise)

**17-32** Repeat Part IIA, beats 1–16

**PART IIB**


CCW
HEEL
TOE
FWD
FWD
FWD
(L) (L) L R L
8X
OPP. FTWK. OPP. DIR.

**Beat 1** Extend L heel diagonally forward left

**2** Point L toe across in front of R foot

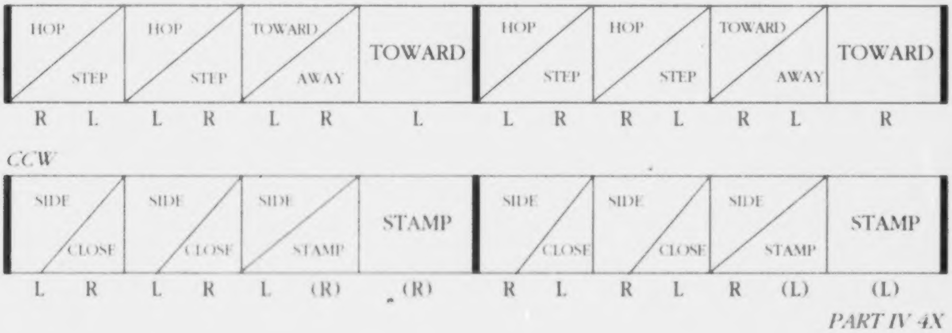
**3-4** Step L, R, L foot moving forward counterclockwise (end facing clockwise)

**5-8** Repeat beats 1–4 beginning R foot (end facing clockwise)

**9-32** Repeat Part IIB, beats 1–8, three more times

**PART I** Repeat Part I, beats 1–32

**PART III**


HOP
STEP
HOP
STEP
TOWARD
AWAY
TOWARD
HOP
STEP
HOP
STEP
TOWARD
AWAY
TOWARD
R L L R L R L L R R L R L R
CCW
SIDE
CLOSE
SIDE
CLOSE
SIDE
STAMP
STAMP
SIDE
CLOSE
SIDE
CLOSE
SIDE
STAMP
STAMP
L R L R L (R) (R) R L R L R (L) (L)
PART IV 4X

(Hold both hands)

**Beat 1** Hop R foot

**&** Step L foot close behind R foot (reeling steps)

**2 &** Hop L foot, step R foot close behind L foot

**3-4** Rock L foot toward partner, R foot away from partner, L foot toward partner

**5** Hop L foot

**&** Step R foot close behind L foot

**6** Hop R foot

**&** Step L foot close behind R foot

**7-8** Rock R foot toward, L foot away, R foot toward

**9-10** Slide twice beginning L foot moving counterclockwise

**11** Step L foot sideward left turning to face clockwise

**& 12** Stamp R foot twice

**13-16** Repeat beats 9–12 moving clockwise beginning R foot

**17-64** Repeat Part III, beats 1–16, three more times

**PART I** Repeat Part I, beats 1–32

**NOTE** If alternate formation is desired (single circle), dance the female's part facing center.

**TEACHING SUGGESTIONS** Students warm up using the GRAPEVINE step and both STEP HOP and HOP STEP patterns. Try in small groups. Partners practice Part I with SAY and then SAY & DO. Do Part I with the music. Teach Part IIA and then Part IIB in partners with SAY & DO. Use the music for Parts I, IIA, IIB, and back to Part I. Teach Part III, beats 1–8 with SAY and then SAY & DO without partners first and then with partners before adding on beats 9–16. Use the music for the entire dance. The form is Part I, Part IIA, Part IIB, Part I, Part III, Part I. The dance follows the music in rondo form.

# Bisdot Bet-Lechem

(beez-DOH bet-leh-CHEM)
The Fields of Bethlehem
Israel

**RECORDING** *Changing Directions 4*

**INTRODUCTION** Triplet pickup plus 14 microbeats (begin with vocal)

**FORMATION** Couples facing counterclockwise, inside hands held; begin outside foot; directions given for males

**PART I**

*CCW (MALE'S FTWK.-FEMALE OPP. FTWK.)*

| FWD | FWD<br>(2) | FWD<br>(3) | FWD<br>(4) | SIDE | SIDE | CROSS | PIVOT |
|---|---|---|---|---|---|---|---|
| L | R | L | R | L | R | L | (L) |

| *CCW* | | | | *CW* | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD | FWD | SWING | BWD | BWD | AWAY | TOWARD |
| R | L | R | (L) | L | R | L | R |

*REPEAT PART I*

| | |
|---|---|
| **Beat 1-4** | Step L, R, L, R forward counterclockwise and turn to face partner |
| **5-7** | Yemenite beginning L foot (change hands) |
| **8** | Pivot on L foot bringing R foot around and through and rejoin inside hands under other joined hands (both hands now held) |
| **9-11** | Step R, L, R foot forward counterclockwise |
| **12** | Swing L foot forward |
| **13-14** | Step L, R foot backward |
| **15** | Step L foot away from partner (look at partner and keep inside hands held) |
| **16** | Step R foot toward partner |
| **17-32** | Repeat Part I, beats 1–16 |
| | Varsovienne position |

**PART II** *CCW (VARSOVIENNE POSITION)*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD / CLOSE | FWD | FWD / CLOSE | FWD | TURN (AWAY) | TURN (2) | TURN (3) | TURN (4) |
| L R | L | R L | R | L | R | L | R |

2X

*BEHIND THE BACK HOLD*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| TURN | TURN (2) | TURN (3) | TURN (4) | TURN (½ | TURN) | STEP | STEP |
| L | R | L | R | L | R | L | R |

*REPEAT PART II*

**Beat 1-2** Two-step beginning L foot forward counterclockwise

**3-4** Two-step beginning R foot

**5-8** Repeat beats 1–4 with female making one complete turn away from partner; keep both hands joined on turn

**9-12** Step L, R, L, R foot turning one complete turn away from partner counterclockwise and return to face partner (female turns clockwise) (hands have been released)

**13-16** Step L, R, L, R foot turning with partner in a behind-the-back hold (clockwise)

**17-18** Step L, R foot turning counterclockwise away from partner (keep holding partner's right hand with your left hand)

**19-20** Step L, R foot in place turning female away from you clockwise and return to Varsovienne position

**21-40** Repeat Part II, beats 1–20

**TEACHING SUGGESTIONS** Students warm up using the YEMENITE and the TWO-STEP. Practice two TWO-STEP sequences turning the body clockwise once around. Work in small groups and then take a partner. Partners learn Part I with partner SAY & DO. Do with all partners in common SAY & DO. Learn Part II, beats 1–8, with four TWO-STEP sequences straight forward. The partner on the right tries the turn clockwise on the 3rd and 4th TWO-STEP, then with hands joined in the Varsovienne position. The right-hand person turns under the arms of her partner. Partners turn away from each other in 4 steps and then join hands with a behind-the-back hold and turn once around with 4 steps. Person on the left turns counterclockwise once around with two steps and then turns partner around clockwise with two steps to face forward. Right hands remain joined. The right-hand partner turns under the arm. Partners practice the dance with partner SAY & DO. All use common SAY & DO and then use music.

# Debka Dayagim

(DEB-kah dye-ah-GEEM)
Fishermen's Debka
Israel (Arab)

**RECORDING** *Changing Directions 5*

**INTRODUCTION** 16 microbeats

**FORMATION** Circle, or broken circle, facing counterclockwise, hands joined

**PART I**

*CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD | FWD | HOP | FWD | HOP | FWD | HOP |
| R | L | R | R | L | L | R | R |

*REPEAT OPP. FTWK.*

**Beat 1-2** Run R, L foot forward counterclockwise (body low)
**3-4** Step hop R foot forward (straighten up)
**5-8** Step hop L, R foot forward
**9-10** Run L, R foot forward body low
**11-16** Step hop L, R, L foot forward (straighten up) turn to face center on beat 16

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| STEP | HOP | STEP | HOP | STEP | HOP | STEP | HOP |
| R | R | L | L | R | R | L | L |

*CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | HOP | CROSS | HOP | SIDE | HOP | CROSS | HOP |
| R | R | L | L | R | R | L | L |

**Beat 1-2** Step hop R foot in place swinging L leg in

**3-4** Step hop L foot in place swinging R leg out

**5-8** Repeat Part II beats 1–4

**9-10** Step hop R foot sideward right

**11-12** Step hop L foot crossing in front of R foot

**13-16** Repeat beats 9–12

**PART I** Repeat Part I, beats 1–16

**PART III**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| CROSS | BACK | SIDE | CROSS | BACK | SIDE | CROSS | HOP |
| R | L | R | L | R | L | R | R |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | HOP | SIDE | HOP | OUT | HOP | CROSS | HOP |
| L | L | R | R | L | L | R | R |

| | | | | | |
|---|---|---|---|---|---|
| HOP (TOUCH) | HOP | HOP (TOUCH) | HOP | TOG | |
| R (L) | R | R (L) | R | B | |

**Beat 1** Step R foot crossing in front of L foot

**2** Step L foot crossing in back of R foot

**3** Step R foot sideward right

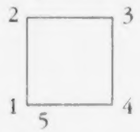
**4** Step L foot crossing in front of R foot

**5** Step R foot crossing in back of L foot

**6** Step L foot sideward left

—Double Cherkessiya

**7-16** Step hop R, L, R, L, R foot describing a square (first and last step hops are cross hops in lower left corner of square)



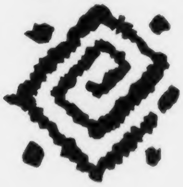
**17-18** Touch L toe in while hopping R foot twice

**19-20** Touch L toe sideward left while hopping R foot twice

**21-22** Step L foot next to R foot (transfer weight to both feet)

**TEACHING SUGGESTIONS** Students warm up with combinations of one SCHOTTISCHE and two STEP HOPs. Practice the STEP HOP in a pattern of SIDE, HOP; CROSS, HOP. You may suggest to students to omit the HOP at first. Do Parts I and II with group SAY & DO and return to Part I. Teach Part III beginning with CROSS, BACK, SIDE 2 times. Add just steps in the "square pattern" (CROSS, IN, SIDE, OUT, CROSS) before adding the HOP to each step. Do with group SAY & DO. Add HOP, HOP, HOP, HOP, TOG before adding the TOUCH with the 1st and 3rd HOP. Do the 3 parts with group SAY & DO and add music.

# Dragaicuța



(drah-guy-KOOH-tsah)
Girl's Ritual Dance
**Romania**

**RECORDING** *Changing Directions 3*

**INTRODUCTION** 8 macrobeats (triple meter)

**FORMATION** Closed circle of females, hands joined in "V" position

**METER** 3/4 (1-2-3)

**PART I** *EACH BOX REPRESENTS A MEASURE*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| OUT<br>SIDE | CROSS<br>HOP | FWD | FWD<br>HOP | FWD | FWD | FWD<br>HOP | FWD |
| L R | L L | R | L L | R | L | R R | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | IN | AND | LIFT | OUT | OUT<br>(2) | OUT<br>(3) | OUT<br>(4) |
| R | L | (R) | | R | L | R | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| CLOSE | IN | IN<br>(2) | IN<br>(3) | IN<br>(4) | IN<br>(5) | IN<br>(6) | |
| R | L | R | L | R | L | R | |

| **Measure** | **Beat** | |
|---|---|---|
| | | Rise up on R foot bringing L foot in back of R foot |
| 1 | 1-2 | Step L foot out from center |
| | 3 | Step R foot sideward right |
| 2 | 1-2 | Step L foot crossing in front of R foot |
| | 3 | Hop L foot turning to face counterclockwise |
| 3 | 1-3 | Step R foot forward counterclockwise |

|  |  |  |
|---|---|---|
| 4 | 1-2 | Step L foot forward counterclockwise |
|  | 3 | Hop L foot |
| 5 | 1-3 | Step R foot forward counterclockwise |
| 6 | 1-3 | Step L foot forward counterclockwise |
| 7 | 1-2 | Step R foot forward counterclockwise |
|  | 3 | Hop R foot |
| 8 | 1-3 | Step L foot forward counterclockwise |
| 9-10 |  | Step R, L foot in toward the center of the circle and bend L knee |
| 11-12 |  | Lift R leg slowly in front of L foot, straightening L leg |
| 13 |  | Step R foot out from center of circle |
| 14-16 |  | Step L, R, L foot out |
| 17 |  | Step R foot next to L foot |
| 18-20 |  | Step L, R, L foot in toward center of circle (look across the circle) |
| 21-23 |  | Step R, L, R foot in and bend knee on final step (cast eyes down) |
| 24 |  | Rest this measure (begin to rise up from the bent knee) |

**NOTE** To make it easier to read, the dance has been written as if beat 1 were the accented beat. In this music, beat 2 is accented. This is a women's dance.

**TEACHING SUGGESTIONS** Students walk to the music taking one step for each measure of 3/4. The step is with the strong beat, which in this dance is actually beat 2 of each measure. Teach measures 1–4 of the dance with group SAY & DO. Add on measures 5–8. It may help the students to note there are two forwards, then three forwards, then one forward after each hop. SAY & DO measures 9–24. The LIFT across measures 11–12 is a slow lift. You might speak it as IN, IN, AND LIFT. SAY & DO the dance and then add music. During the six IN steps (one step for each measure)—the head is up for the first three IN steps and the eyes are cast down for the remaining three IN steps. The supporting knee bends on measure 23, lowering the body, and then straightens on measure 24 to begin the dance again.

# Eleno Mome

(eh-LEH-noh MOH-meh)
Dear Helen
**Bulgaria**

**RECORDING** *Changing Directions 6*

**INTRODUCTION** 8 measures of 7/8 meter

**FORMATION** Broken circle, hands joined in "W" position

**RHYTHM** 7/8
1-2, 3-4, 5, 6-7
Quick, Quick, Quicker-Quick
(Q, Q, Q'er-Q)

**PART I**

| SIDE | CROSS | SIDE | BACK | SIDE | HOP | SIDE | BACK |
|---|---|---|---|---|---|---|---|
| R | L | R | L | R | R | L | R |

| SIDE | HOP | SIDE | BACK |
|---|---|---|---|
| L | L | R | L |

| Measure | Beat | |
|---|---|---|
| 1 | Q | Step R foot sideward right |
| | Q | Step L foot crossing in front of R foot |
| | Q'er | Step R foot sideward right |
| | Q | Step L foot crossing in back of R foot |
| 2 | Q | Step R foot sideward right |
| | Q | Hop R foot lifting L foot in front of R leg |
| | Q'er | Step L foot sideward left |
| | Q | Step R foot crossing in back of L foot |

|  |  |  |
|---|---|---|
| **3** | **Q** | Step L foot sideward left |
|  | **Q** | Hop L foot lifting R foot in front of L leg |
|  | **Q'er** | Step R foot sideward right |
|  | **Q** | Step L foot crossing in back of R foot |

**TEACHING SUGGESTIONS** Students should listen to the music and determine the 2, 2, 1, 2 organization of the 7/8 meter (stepping on beats 1, 3, 5, 6). They might pat the pattern alternating hands and then try stepping in place to that organization. Have students SAY measures 1–3 of the dance and then SAY & DO. They might work alone and then with a partner and finally with the entire group. All dance to the music.

# Eretz Zavat

(air-RETZ zah-VAHT)
Land of Milk and Honey
Israel

**RECORDING** *Changing Directions 1*

**INTRODUCTION** 16 microbeats (begin with vocal)

**FORMATION** Circle with hands joined

**PART I**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | | TOG | BEND | CLAP | CLAP | SIDE | CLOSE |
| R | | B | B | | | R | L |

*4X*

**Beat 1-2** Step R foot sideward right
**3** Step L foot next to R foot transferring weight to both feet
**4** Bend knees sharply
**5-6** Clap hands twice in bent knee position
**7** Leap R foot sideward right
**8** Step L foot next to R foot
**9-32** Repeat Part I, beats 1–8, three more times

**PART IIA**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | | SIDE | SIDE | CROSS | | SIDE | CLOSE |
| R | | L | R | L | | R | L |

*4X*

**Beat 1-2** Step R foot sideward right with a lunge
**3** Step L foot sideward left
**4** Step R foot sideward right
**5-6** Step L foot crossing in front of R foot

Yemenite

**7** Step R foot sideward right

**8** Step L foot next to R foot

**9–32** Repeat Part IIA, beats 1–8, three more times

**PART I** Repeat Part I, beats 1–32

**PART IIB**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | | SIDE | SIDE | CROSS | HOP | SIDE | CLOSE |
| R | | L | R | L | L | R | L |

*4X*

**Beat 1–5** Repeat Part IIB, beats 1–5

**6** Hop L foot traveling sideward right

**7** Step R foot sideward right

**8** Step L foot next to R foot

**9–32** Repeat Part IIB, beats 1–8, three more times

**PART I** Repeat Part I, beats 1–32

**PART IIC**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | SIDE<br>(CLAP) | IN | HOP<br>(½ TURN) | IN | | TOG | CLAP |
| R | L | R | R | L | | B | |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | SIDE<br>(CLAP) | OUT | HOP<br>(½ TURN) | OUT | | TOG | CLAP |
| R | L | R | R | L | | B | |

*REPEAT PART IIC*

**Beat 1** Step R foot sideward right with a lunge

**2** Step L foot sideward left (clap with step)

**3** Step R foot in toward the center

**4** Hop R foot turning ½ clockwise to face out

**5–6** Step L foot in toward the center (backing up)

**7** Step R foot next to L foot transferring weight to both feet

**8** Clap

**9–16** Repeat beats 1–8 moving out of the circle

**17–32** Repeat Part IIC, beats 1–16

**NOTE** Last time through the dance continue to do Part IIC until the music ends or return to Part I.

**TEACHING SUGGESTIONS** Try Part I with individual SAY & DO before group SAY & DO. Teach Parts IIA and IIB noting the addition of the hop in Part IIB. Otherwise the two parts are the same. Do Part I, Part IIA, Part I, Part IIB, Part I with group SAY & DO and then with music. Add Part IIC leaving out the claps on beats 2 and 8 at first. Reverse the pattern for the repeat moving out while keeping the footwork the same. Add the claps when the part is comfortable. Work on the transitions between Part I and the other parts as well as the return to Part I. Do the entire dance with group SAY & DO and then with music.

# Erev Ba

(AIR-rev BAH)
Evening Comes
Israel

**RECORDING** *Changing Directions 1*

**INTRODUCTION** 8 macrobeats

**FORMATION** Open circle, no hands held

**PART I**

| | | CW | | CCW | | | |
|---|---|---|---|---|---|---|---|
| SIDE / CROSS | BACK / SIDE | FWD / CLOSE | FWD | BACK / SIDE | CROSS / SIDE | BACK / SIDE | TOG |
| R L | R L | R L | R | L R | L R | L R | B |

*REPEAT*

**Beat 1** Step R foot sideward right

**&** Step L foot crossing in front of R foot

**2** Step R foot crossing in back of L foot

**&** Step L foot sideward left turning to face clockwise

**3-4** Two-step forward beginning R foot

**5-6** Reverse grapevine facing center and moving counterclockwise beginning L foot crossing in back of R foot (BACK, SIDE, CROSS, SIDE)

**7** Step L foot crossing in back of R foot

**&** Step R foot sideward right

**8** Step L foot next to R foot transferring weight to both feet

**9-16** Repeat Part I, beats 1-8

**PART II**

| CCW | | | | | | | |
|---|---|---|---|---|---|---|---|
| TURN / TURN | SIDE / CROSS | BACK / SIDE | CROSS / BACK | TURN / TURN | SIDE / CROSS | BACK / SIDE | CROSS / BACK |
| R L | R L | R L | R L | R L | R L | R L | R L |

| | | | | | | | CCW |
|---|---|---|---|---|---|---|---|
| IN | IN | IN | IN | CROSS | CROSS | CROSS | TURN |
| CROSS | CROSS | CROSS | OUT | OUT | OUT | OUT | TURN |
| R L | R L | R L | R L | R L | R L | R L | R L |

**Beat 1 &** Step R, L foot turning a full circle counterclockwise (body turns clockwise)

**2** Step R foot sideward right

**&** Step L foot crossing in front of R foot

**3** Step R foot crossing in back of L foot

**&** Step L foot sideward left

**4** Step R foot crossing in front of L foot

**&** Step L foot crossing in back of R foot

**5-8** Repeat beats 1–4 (end facing clockwise)

**9** Step R foot sideward in (toward center of circle) arms spread low

**&** Step L foot crossing in front of R foot, crossing wrists

**10-11** Repeat beats 9 & two more times

**12** Step R foot sideward in

**&** Step L foot sideward out

**13** Step R foot crossing in front of L foot, crossing wrists

**&** Step L foot sideward out, arms spread

**14-15** Repeat beats 13 & two more times

**16** Step R, L foot turning a full circle counterclockwise (body turns clockwise)

**NOTE** Simplify beat 16 with 2 steps in place.

**TEACHING SUGGESTIONS** Teach the pattern SIDE/CROSS, BACK/SIDE beginning R foot. Add on the TWO-STEP moving clockwise. Link these patterns together and add on the REVERSE GRAPEVINE (BACK/SIDE, CROSS/SIDE, BACK/SIDE, TOG). Do Part I twice with group SAY & DO and then with music. Begin Part II with the same pattern as begun above and follow with CROSS/BACK. Precede with TURN/TURN. SAY & DO Part II, beats 1–8, and link to Part I. Add music to Parts I and II. Teach the remainder of the dance simplifying at first the final beat to STEP/STEP. Have the students add the actual TURN/TURN as they are ready to do so. When beats 9–16 are comfortable with group SAY & DO, link to Part I and perform the entire dance with music.

# Hadarim

(hah-dah-REEM)
Splendor
Israel

**RECORDING** *Changing Directions 4*

**INTRODUCTION** 24 microbeats

**FORMATION** Single circle facing center, hands joined

**PART I**

| *CW* | | | | *CW* | | | |
|---|---|---|---|---|---|---|---|
| CROSS | SIDE | BACK | SIDE | FWD | FWD | JUMP | HOP |
| R | L | R | L | R | L | B | L |

| | | | *CCW* | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | | SIDE | SIDE | CROSS | HOP | HOP | HOP |
| R | | L | R | L | L | L | L |

*REPEAT PART I*
*END W/ JUMP HOP*

| | |
|---|---|
| **Beat 1-4** | Grapevine moving clockwise beginning R foot |
| **5-6** | Run R, L foot forward clockwise |
| **7** | Jump facing center |
| **8** | Hop L foot in place |
| **9-10** | Step R foot sideward right with accent |
| **11-14** | Yemenite beginning L foot and add a hop on the L foot, beat 14 |
| **15-16** | Hop L foot two more times sideward counterclockwise (keep the R foot out to the side) |
| **17-30** | Repeat beats 1–14 |
| **31** | Jump |
| **32** | Hop L foot |

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | STEP | OUT | STEP | IN | STEP | SCISSOR (OUT) | SCISSOR (OUT) |
| R | L | R | L | R | L | R (L) | L (R) |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | | SIDE | | SCISSOR (OUT) | SCISSOR (2) (OUT) | SCISSOR (3) (OUT) | SCISSOR (4) (OUT) |
| R | | L | | R (L) | L (R) | R (L) | L (R) |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | CLOSE | SIDE | CLOSE | SIDE | CLOSE | SIDE | CLOSE |
| R | L | R | L | R | L | R | L |

*REPEAT PART II*

| | |
|---|---|
| **Beat 1-4** | Cherkessiya beginning R foot facing center |
| **5** | Step R foot in |
| **6** | Step L foot in place |
| **7-8** | Step R, L foot in place kicking L, R foot out |
| **9-10** | Step R foot sideward right |
| **11-12** | Step L foot sideward left |
| **13-16** | Step R, L, R, L foot kicking L, R, L, R foot out |
| **17** | Step R foot sideward right accenting step |
| **18** | Step L foot next to R foot |
| **19-24** | Repeat beats 17–18, three more times |
| **25-48** | Repeat Part II, beats 1–24 |

**TEACHING SUGGESTIONS** Have students warm up with the GRAPEVINE step beginning R foot, the YEMENITE step beginning L foot, and the CHERKESSIYA step beginning R foot. Teach Part I beginning with beats 1–8 and add on the ninth beat (SIDE). Have students work in small groups. Add on the YEMENITE step plus three hops (beats 11–16). Do Part I two times with group SAY & DO and have students note the change at the end of the repeat of Part I. Add music to dance Part I and the repeat. Teach Part II, beats 1–16, and then add on beats 17–24. Do all of Part II twice with group SAY & DO in small groups. Link Part II to Part I and dance the entire dance with music.

# Hora de la Rișipiți

(hoh-rah day la ree-shee-PEE-tsee)

Hora From Risipiti

**Romania**

**RECORDING** *Changing Directions 5*

**INTRODUCTION** 32 microbeats

**FORMATION** Circle, hands held "W" position

## PART IA

|  |  |  |  |  |  |  |  |
|---|---|---|---|---|---|---|---|
| IN | IN | IN | TOUCH | OUT | OUT | OUT | TOUCH |
| L | R | L | (R) | R | L | R | (L) |

*REPEAT*

**Beat 1-3** Step L, R, L foot in toward center (arms jiggle up and down)

**4** Touch R foot in with pointed toes

**5-8** Repeat beats 1–4 out of circle beginning R foot

**9-16** Repeat Part IA, beats 1–8

## PART IB

|  |  |  |  |  |  |  |  |
|---|---|---|---|---|---|---|---|
| *CW* |  |  |  | *CCW* |  |  |  |
| FWD | FWD | FWD / CLOSE | FWD | FWD | FWD | FWD / CLOSE | FWD |
| L | R | L R | L | R | L | R L | R |

*REPEAT*

**Beat 1-2** Step L, R foot forward clockwise (arms jiggle up and down)

**3-4** Two-step beginning L foot forward clockwise

**5-8** Repeat beats 1–4 forward counterclockwise beginning R foot

**9-16** Repeat Part IB, beats 1–8

**PART II**

*CW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | TOUCH | SIDE | TOUCH | SIDE | CROSS | SIDE | TOUCH |
| L | (R) | R | (L) | L | R | L | (R) |

*CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | TOUCH | SIDE | TOUCH | SIDE | BACK | SIDE | TOUCH |
| R | (L) | L | (R) | R | L | R | (L) |

*REPEAT PART II*

**Beat 1** Step L foot sideward left
**2** Touch R foot next to L foot (hands move left)
**3** Step R foot sideward right
**4** Touch L foot next to R foot (hands move right)
**5** Step L foot sideward left (hands move left)
**6** Step R foot crossing in front of L foot (hands move right)
**7** Step L foot sideward left (hands move left)
**8** Touch R foot next to L foot
**9-16** Repeat beats 1–8 in opposite direction with opposite footwork
**NOTE** Beat 14 L foot crosses in back of R foot.
**17-32** Repeat Part II, beats 1–16

**PART III**

*CW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD | FWD<br>CLOSE | FWD | CROSS | SIDE | BACK | CROSS |
| L | R | L R | L | R | L | R | L |

*4X*
*OPP. FTWK. OPP. DIR.*

**Beat 1-2** Step L, R foot moving clockwise (arms jiggle up and down)
**3-4** Two-step beginning L foot moving clockwise
**5** Step R foot crossing in front of L foot
**6** Step L foot sideward left
**7** Step R foot crossing in back of L foot
**8** Step L foot crossing in front of R foot
**9-16** Repeat Part III, beats 1–8 in opposite direction with opposite footwork
**17-32** Repeat Part III, beats 1–16

**TEACHING SUGGESTIONS** Dance Part IA twice with group SAY & DO. Begin L foot. Don't add the arm styling until the dance is learned. Teach Part IB from practice of the quick TWO-STEP (FORWARD/CLOSE, FORWARD). Precede the TWO-STEP with two FORWARD steps beginning L foot clockwise. Do Part II four times alternating direction and starting foot. Link Part IB to Part IA with group SAY & DO and then dance with the music. Teach Part II noting the CROSS on beat 6 and the BACK on beat 14. Relate Part III to Part IB since it begins with the same beats 1–4. Practice beats 5–8 of Part III first, because this is the most difficult sequence in the dance. The R foot begins on beat 5 when moving clockwise and the L foot when moving counterclockwise. Do all of Part III four times with SAY & DO. Practice the Parts with SAY & DO. Do Parts IA, IB, II with music before adding Part III.

# Hora Or

(hoh-rah OR)
Hora of Light
Israel

**RECORDING** *Changing Directions 6*

**INTRODUCTION** 8 microbeats

**FORMATION** Circle, hands joined

**PART I**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| *CCW* | | | | | | | |
| FWD | FWD (2) | FWD (3) | FWD (4) | JUMP | CROSS | JUMP | CROSS |
| R | L | R | L | B | L | B | L |

*4X*

**Beat 1-4** Run R, L, R, L foot forward counterclockwise
**5** Jump landing on both feet apart (facing center)
**6** Step L foot crossing in front of R foot
**7-8** Repeat beats 5–6
**9-32** Repeat Part I, beats 1–8, three more times

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| *CCW* | | | | *CW* | | | |
| TURN | TURN | SIDE | JUMP | TURN | TURN | SIDE | JUMP |
| R | L | R | B | L | R | L | B |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | HOP | IN | HOP | OUT | OUT (2) | OUT (3) | OUT (4) |
| R | R | L | L | R | L | R | L |

*REPEAT PART II*

**Beat 1-2** Step R, L foot moving counterclockwise (body turns clockwise)
**3** Step R foot sideward right
**4** Jump with feet apart, knees bent (facing center)
**5-6** Step L, R foot moving clockwise (body turns counterclockwise)
**7** Step L foot sideward left
**8** Jump with feet apart, knees bent (facing center)
**9-10** Step hop R foot in toward center
**11-12** Step hop L foot in toward center
**13-16** Step R, L, R, L foot out away from the center
**17-32** Repeat Part II, beats 1–16

**PART III**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | CROSS | BACK | HOP | SIDE | CROSS | BACK | HOP |
| R | L | R | R | L | R | L | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| JUMP | HOP | JUMP | HOP | TURN | TURN | SIDE | STEP |
| B | R | B | L | R | L | R | L |

*REPEAT PART III*

**Beat 1** Step R foot sideward right (accent step)
**2** Step L foot crossing in front of R foot
**3** Step R foot crossing in back of L foot
**4** Hop R foot kicking L foot in front of R foot
**5-8** Repeat beats 1–4 beginning with a side step on the L foot
**9** Jump with feet apart, knees bent (facing center)
**10** Hop on the R foot (lean right)
**11** Jump with feet apart, knees bent
**12** Hop on the L foot (lean left)
**13-14** Turn R, L foot moving counterclockwise (body turns clockwise)
**15** Step R foot sideward right
**16** Step L foot next to R foot
**17-32** Repeat Part III, beats 1–16

**TEACHING SUGGESTIONS** Students should warm up or learn the JUMP, CROSS pattern. It also occurs in the dance *Ronee Bat Tsion*. They also should practice TURN, TURN, SIDE both directions and add on the JUMP when it is comfortable. Have the students SAY then SAY & DO Part I. Play the music and have students try Part I with it four times. SAY then SAY & DO Part II. Leave out the jumps at first if necessary. Try Parts I and II with the music. Learn Part III. Leave out the hops at first and then suggest they add them in as they are ready to do so. Practice the entire dance with group SAY & DO and then add music.

# Ikariotikos

(ee-kah-ree-OH-tee-kohs)
Dance From Isle of Ikaria
Greece

**RECORDING** *Changing Directions 4*

**INTRODUCTION** 8 microbeats

**FORMATION** Short lines; arms in "T" position or Front Basket

**PART I** *CCW*

| SIDE | BACK | SIDE | HEEL | SIDE | HEEL |
|---|---|---|---|---|---|
| R | L | R | (L) | L | (R) |

*4X*

**Beat 1** Step R foot sideward right
2 Step L foot crossing in back of R foot (dip with the step)
3 Step R foot sideward right
4 Touch L heel diagonally left
5 Step L foot sideward left
6 Touch R heel diagonally right
7-24 Repeat Part I, beats 1–6, three more times

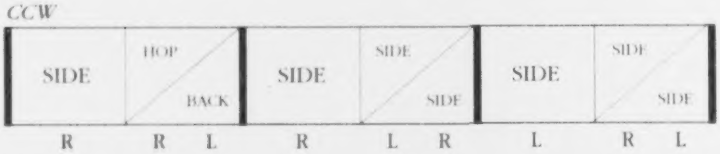
**PART II** *CCW*

| SIDE | HOP / BACK | SIDE | SIDE / CLOSE | IN | OUT / OUT |
|---|---|---|---|---|---|
| R | R L | R | L R | L | R L |

**Beat 1** Step R foot sideward right
2 Hop R foot
& Step L foot close in back of R foot
3 Step R foot sideward right

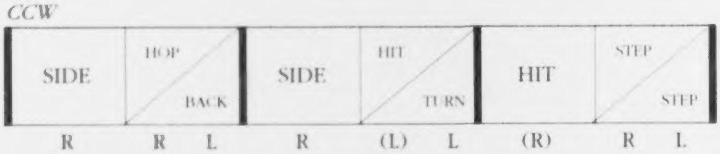
**4** Step L foot sideward left
**&** Step R foot next to L foot
**5** Step L foot in toward the center
**6** Step R foot out away from the center
**&** Step L foot out away from the center

### VARIATION I


CCW
SIDE
HOP
BACK
SIDE
SIDE
SIDE
SIDE
SIDE
SIDE
R
R L
R
L R
L
R L

**Beat 1–2** Repeat Part II, beats 1–2
**3** Step R foot sideward right
**4 &** Step L foot, R foot sideward left and right
**5** Step L foot sideward left
**6 &** Step R foot, L foot sideward right and left

### VARIATION II


CCW
SIDE
HOP
BACK
SIDE
HIT
TURN
HIT
STEP
STEP
R
R L
R
(L) L
(R)
R L

**Beat 1–2** Repeat Part II, beats 1–2
**3** Step R foot sideward right
**4** Hit inside of L foot with R hand
**&** Step L foot pivoting a full turn
**5** Hit outside of R foot with R hand
**6 &** Step R foot, L foot in place

**NOTE** An additional hit may be added immediately preceding the final step on the L foot. Part II and Variations may be danced in any order and with any number of repeats.

**TEACHING SUGGESTIONS** Students learn Part I and dance it with the music until it is comfortable. Teach Variation 1 of Part II before the regular Part II because it is easier. Isolate the SIDE, HOP/BACK beginning R foot and practice with individual tempo. Add on the rest of Variation I and perform Part I and Variation I of Part II several times. Teach Part II, beats 3–6, and add on to beats 1–2 already learned. It is advisable to stay with these three sequences the first day the dance is taught. Add Variation II when the dance is reviewed.

# Irish Lilt

## Ireland

**RECORDING** "Irish Washerwoman," *Rhythmically Moving 3*

**INTRODUCTION** 8 microbeats

**FORMATION** Free formation; hands at sides

**PART I**

| *ROCK* | | | | *BREAK WITH L (FOOT)* | | | |
|---|---|---|---|---|---|---|---|
| STEP (CUT) | STEP (CUT) | STEP (CUT) | STEP (CUT) | APART | TOG | HOP (LIFT) | HOP (SWING) |
| R (L) | L (R) | R (L) | L (R) | B | B | R (L) | R (L) |
| | | | *3X* | | | *REPEAT PART I & BREAK OPP. FTWK.* | |

**Beat 1** Step R foot cutting L leg out

**2** Step L foot cutting R leg in

**3–12** Repeat Part I, beats 1–2, five more times

**BREAK (L foot)** APART, TOGETHER, HOP, HOP

**13** Jump with feet apart

**14** Jump with feet together

**15** Hop R foot lifting L foot up behind (knee bent)

**16** Hop R foot swinging L foot in (knee straight)

**17–32** Repeat Part I, Rock beginning L foot; BREAK with R foot

**NOTE** BREAK with R foot. Use R leg as the swinging leg (hop L foot).

**PART II**

| *SWING* | | | | *BREAK L* | | | |
|---|---|---|---|---|---|---|---|
| STEP (LIFT) | HOP (SWING) | STEP (LIFT) | HOP (SWING) | APART | TOG | HOP (LIFT) | HOP (SWING) |
| R (L) | R (L) | L (R) | L (R) | B | B | R (L) | R (L) |
| | | | *3X* | | *REPEAT PART II & BREAK OPP. FTWK.* | | |

**Beat 1** Step R foot lifting L foot up behind (knee bent)

**2** Hop R foot swinging L foot in (knee straight)

**3** Step L foot lifting R foot up

**4** Hop L foot swinging R foot in

**5-12** Repeat Part II, beats 1–4, two more times

**13-16** BREAK with L foot

**17-32** Repeat Part II; swing beginning L foot; BREAK with R foot

**PART III**

| *TOE, HEEL, TOUCH, KICK* | | | | *BREAK L* | | | |
|---|---|---|---|---|---|---|---|
| STEP (TOE) | HOP (HEEL) | HOP (TOUCH) | HOP (KICK) | APART | TOG | HOP (LIFT) | HOP (SWING) |
| R (L) | R (L) | R (L) | R (L) | B | B | R (L) | R (L) |
| | | | *3X OPP. FTWK.* | | *REPEAT PART III & BREAK OPP. FTWK.* | | |

**Beat 1** Step R foot (body turned to face right); L leg extended sideward left (toes touching floor)

**2** Hop R foot (body turned to face left); L leg extended sideward left (heel down)

**3** Hop R foot (facing in); L leg bent (toes touching across in front of R foot)

**4** Hop R foot kicking L leg diagonally sideward left

**5-12** Repeat Part III, beats 1–4, two more times beginning L foot then R foot

**13-16** BREAK with L foot

**17-32** Repeat Part III, Toe, Heel, Touch, Kick beginning L foot; BREAK with R foot

**PART IV**

| *TOE, HEEL, TOUCH, KICK (IN AIR)* | | | | *BREAK L* | | | |
|---|---|---|---|---|---|---|---|
| STEP (TOE) | HOP (HEEL) | HOP (TOUCH) | HOP (KICK) | APART | TOG | HOP (LIFT) | HOP (SWING) |
| R (L) | R (L) | R (L) | R (L) | B | B | R (L) | R (L) |
| | | | *3X OPP. FTWK.* | | *REPEAT PART IV & BREAK OPP. FTWK.* | | |

**Beat 1-16** Repeat Part III, beats 1–16 doing the same leg motions in the air; BREAK with L foot

**17-28** Repeat Part IV, beats 1–16

**29-32** BREAK with L foot

**PART V** *TRAVEL* *BREAK R*

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| HOP | CROSS / SIDE | CROSS / SIDE | CROSS / SIDE | CROSS | APART | TOG | HOP (LIFT) | HOP (SWING) |
| R | L R | L R | L R | L | B | B | L (R) | L (R) |

*3X OPP. FTWK. OPP. DIR.*

*REPEAT PART V & BREAK OPP. FTWK.*

**Beat &** Hop R foot

**1** Step L foot crossing in front of R foot

**&** Step R foot sideward right

**2-3** Repeat beats 1 & two more times

**4** Step L foot crossing in front of R foot

**&** Hop L foot

**5-12** Repeat Traveling, beats & 1–4, two more times beginning L, R foot

**13-16** BREAK with R foot

**17-32** Repeat Traveling beginning hop L foot; BREAK with R foot

**PART VI** *LIFT, TOUCH, LIFT, SWING* *BREAK L*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| STEP (LIFT) | HOP (TOUCH) | HOP (LIFT) | HOP (SWING) | APART | TOG | HOP (LIFT) | HOP (SWING) |
| R (L) | R (L) | R (L) | R (L) | B | B | R (L) | R (L) |

*3X OPP. FTWK.*

*REPEAT PART VI BREAK OPP.FTWK.*

**Beat 1** Step R foot lift L foot up behind (knee bent)

**2** Hop R foot touching L foot behind

**3** Hop R foot lifting L foot up behind (knee bent)

**4** Hop R foot swinging L foot in

**5-12** Repeat beats 1–4, Lift, Touch, Lift, Swing, two more times beginning L, R foot

**13-16** BREAK with L foot

**17-32** Repeat Part VI, Lift, Touch, Lift, Swing, beginning L foot; BREAK with R foot

Repeat the dance

**NOTE** End with a stamp.

**TEACHING SUGGESTIONS** Listen to the music and note that the part is danced for beats 1–12 followed by a BREAK on beats 13–16. Have students learn the BREAK with both the L foot and with the R foot. Even though beats 3–4 of the BREAK are hops, the dancer will have more success with group SAY & DO by using the nonlocomotor words. SAY & DO is "APART, TOGETHER, LIFT, SWING." Learn Part I "ROCK" beginning R foot and do a BREAK L foot. Repeat Part I beginning L foot and follow it with BREAK R foot. Learn each part in sequence with the Breaks on the correct foot. After Parts I and II are learned, dance them with the music. Part III will take extra care to note the facing directions on the 4-beat pattern. As the L foot is extended with the toe down, the body faces right. As the L heel is used, the body faces left and remains facing left through beats 3–4. Part IV is the same as Part III but in the air. Part V travels. On Part VI, as with the BREAK, it is helpful to use the nonlocomotor language, "LIFT, TOUCH, LIFT, SWING." After the Parts are learned and the sequence of the correct foot for the Breaks mastered, dance the entire sequence to the music two times.

# Kalu Raglayim

(kah-LOO rah-glah-YEEM)
The Feet Are Light
Israel

**RECORDING** *Changing Directions 6*

**INTRODUCTION** 16 microbeats

**FORMATION** Partners in a single circle, hands held in "V" position

**PART I**

| IN (CUT) | OUT (CUT) | IN (CUT) | OUT (CUT) | IN (CUT) | OUT (CUT) | IN (CUT) | OUT (CUT) |
|---|---|---|---|---|---|---|---|
| R (L) | L (R) | R (L) | L (R) | R (L) | L (R) | R (L) | L (R) |

*CCW*

| FWD | FWD (2) | FWD (3) | FWD (4) | HOP | HOP | SIDE | CROSS |
|---|---|---|---|---|---|---|---|
| R | L | R | L | L | L | R | L |

*REPEAT PART I*

**Beat 1** Step R foot in front of L foot cutting L foot out

**2** Step L foot in back of R foot cutting R foot in

**3-8** Repeat beats 1–2, three more times

**9-12** Step R, L, R, L foot forward moving counterclockwise

**13-14** Hop L foot 2 times moving sideward right (facing center)—heel clicks may be added

**15** Step R foot sideward right

**16** Step L foot crossing in front of R foot

**17-32** Repeat Part I, beats 1–16, and turn to face partner

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| AWAY | CLOSE | AWAY | CLOSE | TURN | TURN | JUMP | HOP |
| R | L | R | L | R | L | B | R |

*3X*
*OPP. DIR. OPP. FTWK.*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| TURN<br>CLOSE | TURN (2)<br>CLOSE & | TURN (3)<br>CLOSE & | TURN (4)<br>CLOSE & | TURN<br>CLOSE | TURN (2)<br>CLOSE & | TURN (3)<br>CLOSE & | TURN (4)<br>CLOSE & |
| R L | R L | R L | R L | R L | R L | R L | R L |

**Beat 1** Step R foot sideward right (partners travel away from one another—one partner toward center, one away from center)

**2** Step L foot next to R foot

**3-4** Repeat beats 1–2

**5-6** Step R, L foot turning a full turn right (body turns clockwise)

**7** Jump

**8** Hop R foot

**9** Step L foot sideward left toward partner

**10** Step R foot next to L foot

**11-12** Repeat beats 9–10 moving away from partner to the opposite side

**13-14** Step L, R foot turning a full turn left (body turns counterclockwise)

**15** Jump

**16** Hop L foot

**17-24** Repeat beats 9–16, beginning R foot, moving toward partner—end facing partner (do not pass partner as in beats 11–12)

**25-32** Buzz Turn eight times (Israeli turn position)

**NOTE** Part II may be used as a mixer. Pass back-to-back with partner to new partner beats 9–24.

**TEACHING SUGGESTIONS** Warm up the Buzz Turn with a partner. Also practice a TURN, TURN, JUMP, HOP each direction. Learn Part I with a partner using group SAY & DO. Dance to the music in a single circle of partners. Learn Part II, beats 1–8, with the partner using SAY then SAY & DO. Dance it three times moving away from the partner (out or in), then toward the partner passing beyond them (out or in), then toward the partner stopping in front of them to add on the 8-beat Buzz Turn. After the two parts are learned, add the music. When the dance is comfortable add the mixer component.

# Katia

(KAH-tyah)
A Girl's Name
Russia

**RECORDING** *Changing Directions 6*

**INTRODUCTION** 8 microbeats

**FORMATION** Circle facing clockwise, arms straight toward center of circle, hands joined

**PART I**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| *CCW* | *CW* | | | | | | |
| BWD | FWD / CLOSE | FWD | FWD / CLOSE | FWD | FWD | FWD | FWD |
| R | L R | L | R L | R | L | R | L |

*REPEAT*

**Beat 1** Step R foot backward with a leap (bend R knee and extend L foot forward off the floor, knee straight)

**2–3** Two-step beginning L foot forward clockwise

**4–5** Two-step beginning R foot forward clockwise

**6–8** Step L, R, L foot forward clockwise

**9–16** Repeat Part I, beats 1–8

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | STAMP | SIDE | STAMP | SIDE / STAMP | SIDE / STAMP | STEP / STEP | STAMP |
| R | (L) | L | (R) | R (L) | L (R) | R L | (R) |

*REPEAT*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | STAMP | SIDE | STAMP | TURN | TURN (2) | TURN (3) | TURN (4) |
| R | (L) | L | (R) | R | L | R | L |

**Beat 1** Step R foot slightly sideward right

**2** Stamp L foot next to R foot

**3** Step L foot slightly sideward left

**4** Stamp R foot next to L foot

**5** Step R foot slightly sideward right

**&** Stamp L foot

**6** Step L foot slightly sideward left

**&** Stamp R foot

**7 &** Step R, L foot in place

**8** Stamp R foot

**9-16** Repeat Part II, beats 1–8

**17-20** Repeat Part II, beats 1–4

**21-24** Step R, L, R, L foot turning a full turn right (airplane turn), L arm high and R arm low

**TEACHING SUGGESTIONS** Warm up the TWO-STEP. Also warm up SIDE STAMP slowly and quickly. Begin by using SAY for Part I. Add group SAY & DO for Part I and the repeat. Say Part II, beats 1–8 and repeat these beats. Add group SAY & DO for beats 1–16 and then add on beats 17–24 with group SAY & DO. Once the sequence is secure, dance with the music.

# Ki Hivshiloo

(key heev-SHE-loo)
For the Vines Have Blossomed
Israel (Yemenite)

**RECORDING** *Changing Directions 2*

**INTRODUCTION** 16 microbeats

**FORMATION** Circle, hands joined

**PART I**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | SIDE | CROSS | HOP | SIDE | SIDE | CROSS | HOP |
| R | L | R | R | L | R | L | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| CROSS | BACK | HOP | SIDE | CROSS | BACK | HOP | SIDE |
| R | L | L | R | L | R | R | L |

| | |
|---|---|
| **Beat 1-3** | Yemenite beginning R foot |
| **4** | Hop R foot |
| **5-7** | Yemenite beginning L foot |
| **8** | Hop L foot |
| **9** | Step R foot crossing in front of L foot (bend body and turn R shoulder to center) |
| **10** | Step L foot crossing in back of R foot |
| **11** | Hop L foot |
| **12** | Step R foot sideward right |
| **13-16** | Repeat beats 9–12 beginning L foot |

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN (½ TURN) | OUT | OUT | HOP | OUT | OUT | OUT | HOP |
| R | L | R | R | L | R | L | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| OUT (½ TURN) | IN | IN | HOP | IN | IN | IN | HOP |
| R | L | R | R | L | R | L | L |

**Beat 1** Step R foot in and turn ½ turn left to face out

**2** Step L foot out

**3-4** Step hop out beginning R foot

**5-8** Schottische out beginning L foot

**9-16** Repeat beats 1–8 returning to circle (OUT, IN, IN, HOP)

**PART III** *ARMS ON SHOULDERS, "T" POSITION*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE/STEP | STEP | SIDE/STEP | STEP | FWD | FWD | SIDE/STEP | STEP |
| R L | R | L R | L | R | L | R L | R |

*4X*
*OPP. FTWK. OPP. DIR.*

**Beat 1-2** Balance sideward right beginning R foot (SIDE/STEP, STEP)

**3-4** Balance sideward left beginning L foot

**5-6** Run R, L foot forward counterclockwise

**7-8** Balance sideward right beginning R foot

**9-16** Repeat Part III, beats 1–8 beginning L foot to the left

**17-32** Repeat Part III, beats 1–16

**TEACHING SUGGESTIONS** Suggest that students warm up doing the YEMENITE HOP step and dance the first 8 beats of Part I with the music. Also warm up with the SCHOTTISCHE step. Teach the variation of the SCHOTTISCHE-CROSS, BACK, HOP, SIDE. Students practice it each direction first with individual SAY & DO and then group SAY & DO. Put together Part I with group SAY & DO and then with music. Teach Part II. The change of direction moving out and in is tricky and will need individual practice. Once students are comfortable, use group SAY & DO and link to Part I. Do Parts I and II with group SAY & DO and then with music. Warm up the in-place THREE step (STEP/STEP, STEP). Teach Part III and link back to Part I. Use the music for the entire dance.

# Kol Dodi

(coal doe-DEE)
Voice of My Beloved
Israel (Arab)

**RECORDING** *Changing Directions 3*

**INTRODUCTION** 16 microbeats (begin dance with vocal)

**FORMATION** Line, facing one behind the other, hands joined

**PART I** *CCW*

| FWD | FWD | TOUCH | TOUCH |
|---|---|---|---|
| L | R | (L) | (L) |

*4X*

**Beat 1** Step L foot forward counterclockwise
**2** Step R foot forward counterclockwise
**3** Touch L foot forward counterclockwise
**4** Touch L foot backward clockwise
**5-16** Repeat Part I, beats 1–4, three more times

**PART IIA** *CCW*

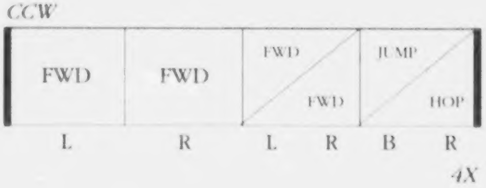
| FWD | | FWD | | BRUSH | | BRUSH | |
|---|---|---|---|---|---|---|---|
| | HOP | | HOP | | HOP | | HOP |
| L | L | R | R | (L) | R | (L) | R |

*4X*

**Beat 1 &** Step hop L foot forward counterclockwise
**2 &** Step hop R foot forward counterclockwise
**3** Brush L foot forward bending knee (backward pedaling action)
**&** Hop R foot
**4 &** Repeat beats 3 &
**5-16** Repeat Part IIA, beats 1–4, three more times

**PART I** Repeat Part I

**PART IIB**



**Beat 1-2** Step L, R foot forward counterclockwise

**3 &** Run, L, R foot forward counterclockwise

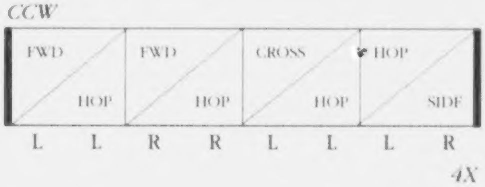
**4** Jump, angling knees left

**&** Hop R foot facing forward again

**5-16** Repeat Part IIB, beats 1–4, three more times

**PART I** Repeat Part I

**PART IIC**



**Beat 1** Step hop L foot forward counterclockwise

**2** Step hop R foot forward counterclockwise

**3** Turning to face center step L foot crossing in front of R foot

**& 4** Hop L foot twice moving sideward right (R heel may be touched to L foot)

**&** Step R foot sideward right and turn to face one behind the other counterclockwise

**5-16** Repeat Part IIC, beats 1–4, three more times

**TEACHING SUGGESTIONS** Do Part I with group SAY & DO and with the music. Students warm up FORWARD/HOP beginning L foot. Learn Part IIA with individual SAY & DO and then with the class together. Dance Parts I and IIA with the music. Part IIB begins as Part I did with two FORWARD steps. Practice beats 3–4 being certain to hop R foot and then link to beats 1–2. SAY & DO several times alone and then with class. Part IIC begins as Part IIA did with two FORWARD/HOP steps. Practice beats 3–4 individually until they are comfortable. The double HOP occurs on the L foot. Link Part IIC together using group SAY & DO. Before using the music be certain the transitions from part to part are secure. Add music.

# Kriči Kriči Tiček

(KREE-chee KREE-chee TEE-check)
Whistle, Whistle, or Chirp, Chirp Birdie
Croatia (Yugoslavia)

**RECORDING** *Changing Directions 6*

**INTRODUCTION** 8 microbeats

**FORMATION** Front basket (L arm under, R arm over)

**PART IA**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | CLOSE | SIDE | TOUCH | SIDE | CLOSE | SIDE | TOUCH |
| L | R | L | (R) | R | L | R | (L) |

*REPEAT*

**Beat 1** Step L foot sideward left
**2** Step R foot next to L foot
**3** Step L foot sideward left
**4** Touch R foot next to L foot
**5-8** Repeat beats 1–4 to the right beginning R foot
**9–16** Repeat Part I, beats 1–8

**PART IIA**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | TOUCH | SIDE | TOUCH | SIDE | TOUCH | SIDE | TOUCH |
| L | (R) | R | (L) | L | (R) | R | (L) |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | TOUCH | SIDE | TOUCH | SIDE | TOUCH | SIDE | BACK |
| L | (R) | R | (L) | L | (R) | R | L |

**Beat 1** Step L foot sideward left
**2** Touch R foot next to L foot

**3-14** Repeat Part IIA, beats 1–2, six times

**15** Step R foot sideward right

**16** Step L foot in back of R foot

**PART IB**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| CROSS | SIDE | CROSS | SIDE | CROSS | SIDE | CROSS | SIDE |
| R | L | R | L | R | L | R | L |

*REPEAT*

**Beat 1** Step R foot crossing in front of L foot

**2** Step L foot sideward left (low leap)

**3-16** Repeat Part IB, beats 1–2, seven more times

**PART IIB**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| CROSS | HOP<br>STEP | CROSS | HOP<br>STEP | CROSS | HOP<br>STEP | CROSS | HOP<br>STEP |
| R | R L | R | R L | R | R L | R | R L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| CROSS | HOP<br>STEP | CROSS | HOP<br>STEP | CROSS | HOP<br>STEP | CROSS | HOP |
| R | R L | R | R L | R | R L | R | R |

**Beat 1** Step R foot crossing in front of L foot

**2** Hop R foot twisting toward center, bring L knee (bent) in against R leg

**&** Step L foot next to R foot

**3-14** Repeat Part IIB, beats 1–2, six times

**15** Step R foot crossing in front of L foot

**16** Hop R foot

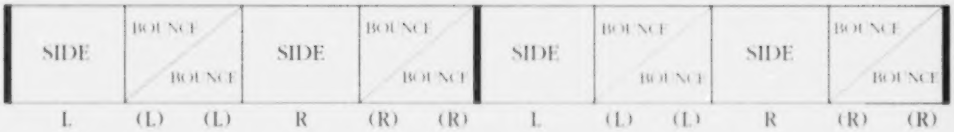
**PART IC**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD | FWD | FWD | FWD | FWD | FWD | FWD |
| L | R | L | R | L | R | L | R |

*REPEAT*

**Beat 1-16** Walk 16 steps clockwise beginning L foot (knees quite straight); turn shoulders (R shoulder forward as step L foot)

**PART IIC**



**Beat 1** Step L foot sideward left

**2** Bounce twice on L heel

**3** Step R foot sideward right

**4** Bounce twice on R heel

**5-16** Repeat Part IIC, beats 1–4, three times

**NOTE** After the double bounce on one heel is secure, add a double bounce simultaneously with the other.

**TEACHING SUGGESTIONS** Have students warm up using their SINGLE and DOUBLE CSÁRDÁS steps each direction and the CLOSED RIDA step. Learn Parts IA, IIA, and IB with group SAY & DO. Note the transition at the end of Part IIA in order to continue with Part IB. Do these parts with music. Learn the dance step STEP HOP/STEP and practice at individual tempo. SAY the CROSS, HOP-STEP pattern of Part IIB then SAY & DO. Add on the forward walk of Part IC without the special styling. Add the styling later. Learn the DRMEŠ step and then do it as Part IIC. Work on the transitions and then dance with the music.

# Lakodalmi Tánc

(LAW-koh-dawl-mee tahnts)
Wedding Dance
Hungary

**RECORDING** *Changing Directions 3*

**INTRODUCTION** 4 measures of 3/4 meter

**FORMATION** Front basket, L arm under

**METER** 3/4 except Part III in 2/4

**PART I A** *EACH BOX REPRESENTS A MACROBEAT*

| | | | |
|---|---|---|---|
| IN | OUT | SIDE | SIDE |
| R | L | R | L |

*4X*

**Measure**

1 Step R foot in toward center
2 Step L foot out
3 Step R foot sideward right
4 Step L foot sideward left
5–16 Repeat Part IA, measure 1–4, three more times

**PART I B**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD | FWD | BWD | SIDE / SIDE | CROSS | SIDE / SIDE | CROSS |
| R | L | R | L | R L | R | L R | L |

*3X*

**Measure**

1 Step R foot forward moving counterclockwise
2 Step L foot forward
3 Step R foot forward

**4** Step L foot backward moving clockwise

**5-12** Repeat Part IB, measures 1–4, two more times and pivot to face center

**13** Step R foot sideward right (beat 1–2)

Step L foot sideward left (beat 3)

**14** Step R foot crossing in front of L foot

**15-16** Repeat measure 13–14 beginning L foot

2/4 meter

**PART IIA** *CW EACH BOX REPRESENTS A MICROBEAT*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| CROSS | SIDE | BACK | SIDE | CROSS | SIDE | BACK | SIDE |
| R | L | R | L | R | L | R | L |

*CW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| TURN | TURN (2) | TURN (3) | TURN (4) | SIDE<br>STEP | STEP | SIDE<br>STEP | STEP |
| R | L | R | L | R L | R | L R | L |

*PART IIA 4X*

**Measure**

**1-8** Two grapevine steps moving clockwise, beginning R foot

**9-12** Step R, L, R, L foot turning a full turn right in place (body turns clockwise)

**13** Step R foot sideward right (beats 1–2)

Step L foot next to R foot (beat 3)

**14** Step R foot in place

**15-16** Repeat beats 13–14 with opposite footwork

**17-64** Repeat Part IIA, measure 1–6, three more times

3/4 meter

**PART IC** *CW EACH BOX REPRESENTS A MACROBEAT*

| | | | |
|---|---|---|---|
| SIDE<br>SIDE | CROSS<br>SIDE | CROSS | SIDE |
| R L | R L | R | L |

*4X*

**Measure**

**1** Step R foot sideward right (beats 1–2)

Step L foot sideward left (beat 3)

**2** Step R foot crossing in front of L foot (beats 1–2)

Step L foot sideward left (beat 3)

**3** Step R foot crossing in front of L foot

**4** Step L foot sideward left with sway

**5-16** Repeat Part IC, measure 1–4, three more times

**PART ID** *CCW*

| | | | |
|---|---|---|---|
| FWD | FWD<br>SIDE | BACK<br>SIDE | CROSS |
| R | L R | L R | L |

*4X*

**Measure**

**1** Step R foot forward moving counterclockwise

**2** Step L foot forward (beats 1–2)

Step R foot sideward right (beat 3)

**3** Step L foot crossing in back of R foot (beats 1–2)

Step R foot sideward right (beat 3)

**4** Step L foot crossing in front of R foot

**5-16** Repeat Part ID, measure 1–4, three more times

**PART IIB** *CW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| CROSS | SIDE | BACK | SIDE | CROSS | SIDE | BACK | SIDE |
| R | L | R | L | R | L | R | L |

| *CW* | | | | *CCW* | | | |
|---|---|---|---|---|---|---|---|
| TURN | TURN<br>(2) | TURN<br>(3) | TURN<br>(4) | SIDE | BACK | TOG | BOW |
| R | L | R | L | R | L | B | |

**Measure**

**1** Step R foot crossing in front of L foot moving clockwise

**2** Step L foot sideward left

**3** Step R foot crossing in back of L foot

**4** Step L foot sideward left

**5-8** Repeat Part IIB, measure 1–4

**9-12** Step R, L, R, L foot turning full turn right in place (body turns clockwise)

**13** Step R foot sideward right

**14** Step L foot crossing in back of R foot

**15-16** Close R foot to L foot and bow

**TEACHING SUGGESTIONS** Have students warm up using the GRAPEVINE step moving clockwise, and the YEMENITE step and in-place THREE step using the rhythm designated in the box notation. Teach Part IA and the first 12 beats of Part IB. Add on beats 13–16. Dance with the music. Teach Part IIA. Begin with the two GRAPEVINE steps, then add the TURN in place and the THREE step. Note: Part IIA has a meter change to feel of 2. All SAY & DO and then dance Parts IA, IB, and IIA with the music. Teach Part IC (meter changes back to feel of 3) with SAY then SAY & DO. Teach Part ID like Part IC beginning with SAY. Teach Part IIB then work with the transitions from part to part. When the dance is comfortable, add the music.

# Lech Lamidbar

(lech lah-meed-BAR)
Go to the Desert
Israel

**RECORDING** *Changing Directions 1*

**INTRODUCTION** 16 microbeats

**FORMATION** Single circle, facing center, do not join hands

**PART I**

| | | | | | CW | | | |
|---|---|---|---|---|---|---|---|---|
| SIDE | CROSS | CLOSE | | | SIDE | CLOSE | SIDE | TOUCH |
| R | L | R | | | L | R | L | (R) |

*4X*

**Beat &** Leap R foot sideward right
1 Step L foot crossing in front of R foot
2 Step R foot next to L foot
3 Rest
4 Rest
5 Step L foot sideward left
6 Step R foot next to L foot (clap hands over head)
7 Step L foot sideward left
8 Touch R foot next to L foot (clap hands over head)
9–32 Repeat Part I, beats 1–8, three more times, then join hands

**PART II**

| | | | | CW | | | |
|---|---|---|---|---|---|---|---|
| STEP | HOP | STEP | HOP | CROSS | SIDE | BACK | SIDE |
| R | R | L | L | R | L | R | L |

*4X*

**Beat 1-2** Step hop R foot in place
**3-4** Step hop L foot in place
**5-8** Grapevine clockwise beginning R foot
**9-32** Repeat Part II, beats 1–8, three more times

**PART III**

| SIDE | TOUCH | SIDE | TOUCH | IN | TOUCH | OUT | TOUCH |
|---|---|---|---|---|---|---|---|
| R | (L) | L | (R) | R | (L) | L | (R) |

*2X*

**Beat 1-2** Step R foot sideward right (touch L foot next to R foot on beat 2)
**3-4** Step L foot sideward left (touch R foot next to L foot on beat 4)
**5** Step R foot in toward center, bring arms up
**6** Touch L foot behind R foot
**7** Step L foot out away from the center, bring arms down
**8** Touch R foot next to L foot
**9-16** Repeat Part III, beats 1–8

**PART IV** *CW*

| CROSS | SIDE | BACK | SIDE | CROSS | SIDE | BACK | HOP |
|---|---|---|---|---|---|---|---|
| R | L | R | L | R | L | R | R |

*4X*
*OPP. FTWK. OPP. DIR.*

**Beat 1-8** Two grapevines clockwise beginning R foot, end with hop R foot beat 8
**9-16** Two grapevines counterclockwise beginning L foot, end with hop L foot on beat 16
**17-32** Repeat Part IV, beats 1–16

**TEACHING SUGGESTIONS** Students warm up using STEP HOP and GRAPEVINE steps. They practice the GRAPEVINE step each direction and then do two GRAPEVINE steps with a HOP on the last beat of the second GRAPEVINE, replacing the final step SIDE. Teach Part I, beats 5–8, leading into beats 1–2. Note the HOP on the "&" of beat 8 before CROSS. This is a more difficult pattern. Work on SIDE, TOUCH, SIDE, TOUCH/HOP, CROSS, CLOSE. Beats 3–4 are resting beats. Practice Part I with individual SAY & DO and then with the class together. Teach Parts II and III with group SAY & DO as these are common steps in an even rhythm. Work in small groups on Part IV, particularly the transition to each repeat of Part IV. The transition from the end of Part IV to the beginning of Part I is more difficult and will need practice. Do the entire dance with group SAY & DO and add music.

# Olahos

(OH-lah-hosh)
Fox Dance
Hungary

**RECORDING** *Changing Directions 6*

**INTRODUCTION** 8 microbeats

**FORMATION** Individual free formation; females' hands on hips, males' with bent elbows close to sides

**PART I**

CW

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE / BACK | SIDE | JUMP | JUMP | SIDE / BACK | SIDE | JUMP | JUMP |
| R L | R | B | B | R L | R | B | B |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE / BACK | SIDE | JUMP | JUMP | SIDE / BACK | SIDE | HOP (CLICK) | HOP (CLICK) |
| R L | R | B | B | R L | R | R (L) | L (R) |

**Beat 1** Step R foot sideward right

**&** Step L foot crossing in back of R foot

**2** Step R foot sideward right with bent knee (keep L foot close to R foot)

**3** Jump to fifth position, knees straight (L foot in front of R foot, L foot turned to left, R foot turned to right)

**4** Jump to fifth position (R foot in front of L foot) knees bent

**5-12** Repeat beats 1–4, two more times

**13-14** Repeat beats 1–2, lift L foot sideward left

**15** Hop R foot slightly sideward left clicking L foot to R foot

**16** Hop L foot slightly sideward right clicking R foot to L foot

**PART IIA**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| STEP<br>IN | OUT | HOP<br>IN | OUT | HOP<br>IN | OUT<br>IN | OUT<br>IN | OUT |
| R L | R | R L | R | R L | R L | R L | R |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| HOP<br>IN | OUT | HOP<br>IN | OUT | HOP<br>IN | OUT<br>IN | OUT | HOP (CLICK) |
| R L | R | R L | R | R L | R L | R | R (L) |

**Beat 1** Step R foot in place
**&** Step L foot in (weight on the heel)
**2** Step R foot out with accent and slightly bent knee
**3** Hop R foot in place
**&** Step L foot in (weight on the heel)
**4** Step R foot out
**5** Hop R foot in place
**&** Step L foot in (weight on the heel), clap hands
**6** Step R foot out with bent knee
**&** Step in (weight on the heel), clap
**7** Step R foot out with bent knee
**&** Step L foot in (weight on the heel) with clap
**8** Step R foot out with bent knee and clap
**9-14** Repeat Part II, beats 1–6, no claps (begin with hop R foot)
**15** Step R foot out, lift L foot sideward
**16** Hop R foot sideward left clicking L foot to R foot and transfer weight to L foot

**PART IIB**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE<br>BACK | SIDE | SIDE<br>BACK | SIDE | SIDE<br>BACK | SIDE<br>BACK | SIDE<br>BACK | SIDE |
| R L | R | L R | L | R L | R L | R L | R |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE<br>BACK | SIDE | SIDE<br>BACK | SIDE | SIDE<br>BACK | SIDE<br>BACK | SIDE | CLICK |
| L R | L | R L | R | L R | L R | L | (R) |

| | |
|---|---|
| **Beat 1** | Step R foot sideward right |
| **&** | Step L foot crossing in back of R foot |
| **2** | Leap R foot sideward right with knee bend |
| **3-4** | Repeat beats 1–2 sideward left beginning L foot |
| **5** | Step R foot sideward right |
| **&** | Step L foot crossing in back of R foot |
| **6-7** | Repeat beats 5 & two more times |
| **8** | Step R foot sideward right with knee bend |
| **9-14** | Repeat Part III, beats 1–6 beginning L foot |
| **15** | Step L foot sideward left, lift R foot sideward |
| **16** | Hop L foot sideward right, clicking R foot to L foot |

**TEACHING SUGGESTIONS** Have students practice jumps landing in 5th position (the feet are in front of one another and pointed away from one another as described). There are two jumps in succession changing the front foot. Also practice "clicks" one foot into the other. Now everyone SAY Part I, then SAY & DO. Give time to work alone or with a partner before doing it in the full group. Before trying Part II have students pat macrobeat and speak the rhythm of Part II on a neutral syllable, then SAY the footwork against the macrobeat pat. Try Part II with group SAY & DO. Have students work alone or with partners before trying it in the full group. Part III uses the same rhythm as Part II. SAY the pattern and then SAY & DO. Work on the transitions between the parts before dancing the entire sequence to the music.

# Pasarelska

(pah-sah-RELL-skah)
From Town of Pasarel
**Bulgaria**

**RECORDING** *Changing Directions 5*

**INTRODUCTION** 4 measures of 7/8 meter

**FORMATION** Short lines in a "belt hold"

**METER** 7/8
1-2-3, 4-5, 6-7
*Slow,* Quick, Quick (*SQQ*)

**PART I**

| | | | | | |
|---|---|---|---|---|---|
| SIDE | CROSS | | SIDE | CROSS | |
| R | L | | R | L | |

| | | | | | |
|---|---|---|---|---|---|
| OUT | OUT | OUT | OUT | OUT | OUT |
| R | L | R | L | R | L |

| | | | | | |
|---|---|---|---|---|---|
| IN | IN | HOP | IN | IN | HOP |
| R | L | L | R | L | L |

| | | | | | |
|---|---|---|---|---|---|
| IN | STAMP | | OUT | OUT | OUT |
| R | (L) | | L | R | L |

| | | | | | |
|---|---|---|---|---|---|
| OUT | OUT | OUT | SIDE | CROSS | BACK |
| R | L | R | L | R | L |

| Measure | Beat | |
|---|---|---|
| 1 | S | Step R foot sideward right |
| | QQ | Step L foot crossing in front of R foot |
| 2 | S | Step R foot sideward right |
| | QQ | Step L foot forward crossing in front of R foot |
| 3 | S | Step R foot out away from center |
| | Q | Step L foot out |
| | Q | Step R foot out |
| 4 | SQQ | Step L, R, L foot out |
| 5 | S | Step R foot in toward the center |
| | Q | Step L foot in |
| | Q | Hop L foot |
| 6 | SQQ | Repeat measure 5 |
| 7 | S | Leap R foot in turning body to face diagonally left |
| | QQ | Stamp L foot |
| 8 | S | Step L foot out |
| | Q | Step R foot out |
| | Q | Step L foot out |
| 9 | SQQ | Step R, L, R foot out |
| 10 | S | Step L foot sideward left |
| | Q | Step R foot crossing in front of L foot |
| | Q | Step L foot crossing in back of R foot |

**NOTE** Music will increase in tempo; dance ends on the *S* beat of measure 7.

**TEACHING SUGGESTIONS** Move to the music walking on the *Slow*, Quick, Quick pattern (3, 2, 2) and also *Slow, Slower* (3, 4). The music starts slowly and accelerates. Use group SAY & DO for measures 1–4. Add on measures 5–7. Do measures 1–7 several times. Add on measures 8–9 and finally measure 10. Note: With the exception of IN, STAMP (measure 7) and SIDE, CROSS, BACK (measure 10) all other steps are done twice in succession. This awareness often helps students remember the sequence because it does not fit the musical phrases. Dance to the music. (The ending occurs after measures 5–6. Add a leap IN and freeze.)

# Sharm-el-Sheikh

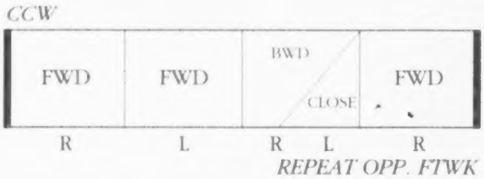
(sharm-el-SHAKE)
About the Battle at Sharm-el-Sheikh in 1967
Israel

**RECORDING** *Changing Directions 3*

**INTRODUCTION** Pickup plus 16 microbeats (begin dance with vocal)

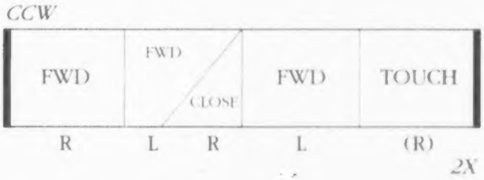
**FORMATION** Circle, hands joined, moving counterclockwise

**PART IA**


CCW
FWD
FWD
BWD
CLOSE
FWD
R
L
R L
R
REPEAT OPP. FTWK

**Beat 1** Step R foot forward counterclockwise
**2** Step L foot forward counterclockwise
**3 &** Step R foot backward
**a** Step L foot next to R foot
**4** Step R foot forward
**5-8** Repeat Part I, beats 1–4, beginning L foot

**PART IB**

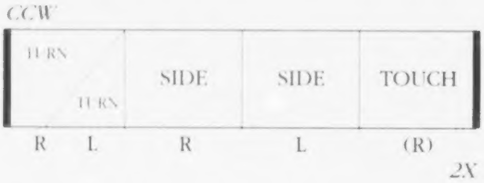

CCW
FWD
FWD
CLOSE
FWD
TOUCH
R
L R
L
(R)
2X

**Beat 1** Step R foot forward
**2 &** Step L foot forward
**a** Step R foot next to L foot
**3** Step L foot forward and turn to face center
**4** Touch R foot next to L foot (facing center)
**5-8** Repeat Part IB, beats 1–4

**PART IA** Repeat Part IA, beats 1–8

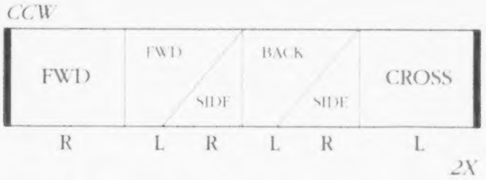
**PART IB** Repeat Part IB, beats 1–8

**PART IIA**



**Beat 1 &** Step R foot beginning a full turn right (body turns clockwise)
**a** Step L foot completing the full turn (end facing center)
**2** Step R foot sideward right
**3** Step L foot sideward left
**4** Touch R foot next to L foot
**5-8** Repeat Part III, beats 1–4

**PART IIB**



**Beat 1** Step R foot forward counterclockwise
**2 &** Step L foot forward ccounterclockwise
**a** Step R foot sideward right
**3 &** Step L foot crossing in back of R foot
**a** Step R foot sideward right
**4** Step L foot crossing in front of R foot
**5-8** Repeat Part IV, beats 1–4

**DANCE FORM** IA, IB, IA, IB; IIA, IIB; REPEAT: IA, IB, IA, IB; IIA, IIB, IIA, IIB, IA (5 microbeats of Part I plus 3 resting beats)

**TEACHING SUGGESTIONS** Listen to the music and try skipping in the rhythm of the divided box (⅔ of the beat with the step and ⅓ with the hop). Learn Part I with group SAY & DO and repeat it several times. Learn Part II in the same way and call attention that the divided beat is the third beat in Part IA and the second beat in Part IB. Do Parts IA and IB with the music. Learn Part IIA with individual SAY & DO then with the class together in SAY & DO. Note the divided beat on first beat. Learn

Part IIB with SAY before SAY & DO noting that the second and third beats are the divided ones. Practice the bridges from one part to the other. Do Part IA two times then Part IB two times. Return to parts IA and IB. Add Part IIA two times and Part IIB two times and then return to the beginning. Do Parts IIA and IIB each two times and repeat Parts IIA and IIB as they will occur on the third repeat of the dance. Perform to the music.

# Syrtaki #7

(sear-TAH-kee)
Little Syrto
Greece

**RECORDING** *Changing Directions 5*

**INTRODUCTION** 8 macrobeats

**FORMATION** Lines in "T" position

## INTRO.

| | | | |
|---|---|---|---|
| SIDE | TOUCH | SIDE | TOUCH |
| L | (R) | R | (L) |

**Beat 1** Step L foot sideward left
**2** Touch R foot next to L foot
**3–4** Repeat beats 1–2 sideward right

## PART IA

*BASIC VARIATION HASAPIKOS*

| | | | | | | |
|---|---|---|---|---|---|---|
| IN<br>TOUCH | SWING | OUT | OUT | SIDE<br>CROSS | BACK | TOUCH |
| L (R) | (R) | R | L | R L | R | (L) |

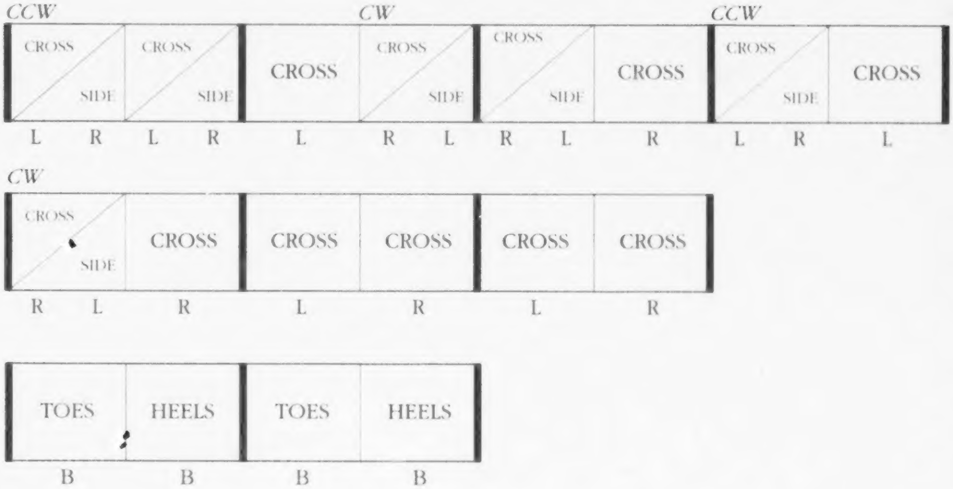
*3X*
*OMIT TOUCH ON 3RD TIME*

**Beat 1** Step L foot in, lunge and lean body forward
**&** Touch R foot in back of L foot
**2** Swing R leg in
**3** Step R foot directly behind L foot
**4** Step L foot directly behind R foot, raising R foot slightly in front
**5** Step R foot sideward right (large step)
**&** Step L foot crossing in front of R foot (small step)
**6** Step R foot crossing in back of L foot

**7** Touch L foot on the outside of the R foot

**8-20** Repeat beats 1–7 once, then beats 1–6 once

**PART IB**


CCW
CW
CCW
CROSS
SIDE
CROSS
SIDE
CROSS
CROSS
SIDE
CROSS
SIDE
CROSS
CROSS
SIDE
CROSS
L R L R L R L R L R L R L
CW
CROSS
SIDE
CROSS
CROSS
CROSS
CROSS
CROSS
R L R L R L R
TOES
HEELS
TOES
HEELS
B B B B

**Beat 1** Step L foot crossing in front of R foot

**&** Step R foot sideward right

**2 &** Repeat beats 1 &

**3** Repeat beat 1

Triple travel

**&** Bring R foot around in front of L foot

**4-6** Repeat beats 1–3 using opposite footwork and direction

**7 &** Repeat beats 1 &

**8** Step L foot crossing in front of R foot

**&** Bring R foot around to reverse direction

Double travel

**9-10** Repeat beats 7–8 using opposite footwork and direction

**11-14** Four single crossovers beginning L foot and ending with feet together

**15** Open toes

**16** Open heels

**17** Close toes

**18** Close heels

**PART IIA** *BASIC HASAPOSERKVIKO*

| | | | | | |
|---|---|---|---|---|---|
| SIDE | BACK | SIDE | TOUCH | SIDE | TOUCH |
| R | L | R | (L) | L | (R) |

**Beat 1** Step R foot sideward right
**2** Step L foot crossing in back of R foot
**3** Step R foot sideward right
**4** Touch L foot next to R foot
**5** Step L foot sideward left
**6** Touch R foot next to L foot

**PART IIB** *HASAPOSERVIKO VARIATION*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | BACK | SIDE | TOUCH | IN | SWING | OUT | OUT |
| R | L | R | (L) | L | (R) | R | L |

*1ST ENDING*

| | | | |
|---|---|---|---|
| SIDE | TOUCH | SIDE | TOUCH |
| R | (L) | L | (R) |

*2ND ENDING*

| | | | |
|---|---|---|---|
| STEP<br>STEP | STEP | STEP<br>STEP | STEP |
| R L | R | L R | L |

*REPEAT PART II B*
*CHANGE ENDING*

**Beat 1-4** Repeat Part IIA, beats 1–3; beat 4, bring L foot next to R calf
**5** Step L foot in toward center
**6** Swing R foot in (short, quick swing)
**7** Step R foot out from center
**8** Step L foot out
**9-12** Repeat Part IIA, beats 3–6
**13-20** Repeat Part IIB, beats 1–8
**21-22** Step R, L, R foot in place
**23-24** Step L, R, L foot in place

**PART IIA** Repeat Part IIA, beats 1–6

**PART III** *CCW BASIC HASAPIKOS*

| | | | | | |
|---|---|---|---|---|---|
| FWD | FWD | SIDE | HOP (SWING) | SIDE | HOP (SWING) |
| R | L | R | R (L) | L | L (R) |

*5X*

**BRIDGE**

| | | | |
|---|---|---|---|
| STAMP | | TOE | TOE |
| (R) | | (R) | (R) |

**Beat 1** Step R foot forward counterclockwise (body facing slightly center)

**2** Step L foot forward counterclockwise

**3** Step R foot sideward right

**4** Hop R foot swinging L foot in front of R foot

**5** Step L foot sideward left

**6** Hop L foot swinging R foot in front of L foot

**7-30** Repeat Part IV, beats 1–6, four more times; tempo slows down

**31-32** Stamp R foot

**33** Turn R toe out (weight is on L foot)

**34** Turn R toe in (weight is on L foot)

**PART IA** *BASIC VARIATION HASAPIKOS*

| | | | | | | |
|---|---|---|---|---|---|---|
| IN<br>TOUCH | SWING | OUT | OUT | SIDE<br>CROSS | BACK | TOUCH |
| L (R) | (R) | R | L | R L | R | (L) |

*3X*

**Beat 1-21** Repeat Part IA, beats 1–7 of Basic Vari Hassapiko 3 times

**PART IB VARIATION**

*CCW*

| | | | | | | |
|---|---|---|---|---|---|---|
| CROSS<br>SIDE | BACK<br>SIDE | CROSS | CROSS | CROSS | CROSS | CROSS |
| L R | L R | L | R | L | R | L |

*3X*

*OPP. FTWK. OPP. DIR.*

| | | | |
|---|---|---|---|
| TOES | HEELS | TOES | TOES |
| B | B | B | B |

**Beat 1** Step L foot crossing in front of R foot
**&** Step R foot sideward right
**2** Step L foot crossing in back of R foot
**&** Step R foot sideward right
**3** Step L foot crossing in front of R foot
**&** Bring R foot around to reverse direction

Zorba step

**4-9** Repeat Part IB Variation, beats 1–3, two more times, reversing direction and footwork to move clockwise, then counterclockwise again

**10-17** Repeat Part IB, beats 11–18 beginning R foot

**PART IIA** Basic Hassaposerviko

**Beat 1-12** Repeat Part IIA, beats 1–6, two times

**PART IIB**

**Beat 1-24** Repeat Part IIB, beats 1–12, two times (first ending both times)

**PART III**

**Beat 1-30** Repeat Part III, beats 1–6, five times

**PART III VAR. I**

*CCW*

| FWD | FWD | STEP<br>STEP | STEP | STEP<br>STEP | STEP |
|---|---|---|---|---|---|
| R | L | R L | R | L R | L |

*5X*

**Beat 1-30** Repeat Part III, beats 1–6, five times substituting two STEP/STEP, STEP patterns in place (R, L foot) in beats 3–6

**PART III VAR. II**

| SIDE | BACK | STEP<br>STEP | STEP | STEP<br>STEP | STEP |
|---|---|---|---|---|---|
| R | L | R L | R | L R | L |

*8X*

**Beat 1** Step R foot sideward right
**2** Step L foot crossing in back of R foot

**3-4** Step R, L, R foot in place (STEP/STEP, STEP)

**5-6** Step L, R, L foot in place

**7-48** Repeat beats 1–6, seven more times

**ENDING**

| SIDE | BACK | IN | IN | | STAMP |
|---|---|---|---|---|---|
| R | L | R | L | | (R) |

**Beat 1-2** Repeat Part II, Variation II, beats 1–2

**3** Step R foot in

**4-5** Step L foot in

**6** Stamp R foot

**TEACHING SUGGESTIONS** Play the music and have students walk to the macrobeat. Have students learn Part IA with SAY and then SAY & DO. Do Part IA with the music noting that the final TOUCH is omitted the third time. To help the learner to remember the dance, I call this "7, 7, 6," which are the number of beats danced the three times Part IA is done. Learn Part IB with SAY & DO. I call this "triple travel two times, double travel two times, four singles, toes, heels two times." Dance all of Part I before going on to Part II. Have students do Part IIA one time, then Part IIB two times with the first and second endings, then back to Part IIA one time. I call this section of the Macedonian form of the Hasapikos "1, 2, 3, 1." Add the music for Parts I and II before going on to Part III. Part III should be familiar because it is the basic fast *Hasapikos* pattern. Dance through the complete dance sequence before going on to the repeat with the variations. Part IA has only one change from the first time. Now it is "7, 7, 7." Part IB Variation is the Zorba pattern three times plus four singles. I think of Zorba as a GRAPEVINE step plus cross (1 and ¼ grapevines). Part IIA and Part IIB with the first ending are each done 2 times, "1, 1, 2, 2." Part III, the fast Hasapikos, is done 5 times and then Variation 1 is danced 5 times followed by Variation 2 danced 8 times and then the ending. I call the three *Hasapikos* patterns "vanilla, chocolate, strawberry." The dance is long to remember but the memory cues help the students succeed.

# Žalna Majka

(ZHAHL-nah MYE-kah)
Sorrowful Mother
Macedonia (Yugoslavia)

**RECORDING** *Changing Directions 5*

**INTRODUCTION** 9 measures of 7/8 meter

**FORMATION** Circle, hands joined in "W"

**METER** 7/8
1-2-3, 4-5, 6-7
*Slow*, Quick, Quick (*S*QQ)

**PART I**

| FWD | BOUNCE | CROSS | SIDE | BOUNCE (LIFT FRONT) | BOUNCE (LIFT BACK) |
|---|---|---|---|---|---|
| R | (R) | L | R | (R) (L) | (R) (L) |

| OUT | BOUNCE (LIFT) | BOUNCE |
|---|---|---|
| L | (L) (R) | (L) |

*PART II 7X*

| Measure | Beat | |
|---|---|---|
| 1 | S | Step R foot forward right (face diagonally counterclockwise) |
| | Q | Bounce R foot and move L foot across in front of R foot |
| | Q | Step L foot crossing in front of R foot |
| 2 | S | Step R foot sideward right |
| | Q | Lift L foot in front of R leg, bouncing R heel |
| | Q | Bring L foot around behind R leg, bouncing R heel |
| 3 | S | Step L foot out |
| | QQ | Lift R foot (bounce L foot twice) |
| 4-21 | | Repeat Part I, measures 1–3, six times |

**PART II**

| FWD | BOUNCE | CROSS | SIDE | CROSS | BACK |
|---|---|---|---|---|---|
| R | (R) | L | R | L | R |

| SIDE | CROSS | BACK |
|---|---|---|
| L | R | L |

*PART II 3X*

1 **S** Step R foot forward counterclockwise (face diagonally counterclockwise)

**Q** Bounce R foot and move L foot across in front of R foot

**Q** Step L foot crossing in front of R foot

2 **S** Step R foot sideward right

**Q** Step L foot crossing in front of R foot

**Q** Step R foot crossing in back of L foot

3 **S** Step L foot sideward left

**Q** Step R foot crossing in front of L foot

**Q** Step L foot crossing in back of R foot

4-9 Repeat Part II, measure 1–3, two more times

**TEACHING SUGGESTIONS** Play the music and have students practice walking in the Slow, Quick, Quick pattern of the 7/8 meter divided as 3, 2, 2 stepping on beats 1, 4, 6. Learn the three measures of Part I with group SAY & DO. Perform with the music. Learn with SAY & DO the 3 measures of Part II, which are performed three times. Dance to the music.

# Intermediate
# Level III Dances

In learning the Level III dances, students work on the following skills:

- Perfecting sequences of movement to unusual musical form and phrasing
- Learning footwork that is more difficult because it is a great deal faster or slower
- Performing dances that have dance steps beginning on the weightbearing foot (HOP/STEP, STEP and KOLO STEP)
- Learning intermediate folk dances with multiple parts
- Executing dances in uncommon meter of 9

# Al Gemali

(ahl geh-mah-LEE)
Israel (Yemenite)

**RECORDING** *Changing Directions 4*

**INTRODUCTION** 16 microbeats

**FORMATION** Circle, hands held in "V" position

**PART I**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | | CROSS | | IN | | OUT | CLOSE |
| R | | L | | R | | L | R |

*REPEAT OPP. FTWK.*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| *CCW* | | | | | | *CW* | |
| SIDE | BACK | SIDE | BACK | TOUCH | TOUCH | CROSS | TOUCH |
| R | L | R | L | (R) | (R) | R | (L) |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| *CW* | | | | | | | |
| TURN | TURN | SIDE | BRUSH | CROSS | SIDE | CROSS | TOUCH |
| L | R | L | (R) | R | L | R | (L) |

*REPEAT BEATS 17–32*
*OPP. FTWK. OPP. DIR.*

**Beat 1-2** Step R foot sideward right
**3-4** Step L foot crossing in front of R foot
**5-6** Step R foot in toward the center
**7** Step L foot out away from the center
**8** Step R foot next to L foot
**9-16** Repeat beats 1–8 to the left beginning L foot
**17** Step R foot sideward right
**18** Step L foot crossing in back of R foot

**19-20** Repeat beats 17–18

**21-22** Touch R foot 2 times in front of L foot

**23** Step R foot crossing in front of L foot

**24** Touch L foot next to R foot

**25-26** Step L, R foot turning full turn clockwise (body turns counterclockwise)

**27** Step L foot sideward left

**28** Brush R foot in

**29** Step R foot crossing in front of L foot

**30** Step L foot sideward left

**31** Step R foot crossing in front of L foot

**32** Touch L foot next to R foot

**33-48** Repeat beats 17–32 with opposite footwork beginning L foot

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | | CROSS | | IN | OUT | TURN<br>(½) | TOUCH |
| R | | L | | R | L | R | (L) |

*CCW* *CW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | CROSS | BACK | TURN | TURN | SIDE | STEP | TOUCH |
| L | R | L | R | L | R | L | (R) |

*REPEAT PART II*
*OUT. IN OPP. DIR.*

*CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | BACK | SIDE | BACK | TOUCH | TOUCH | CROSS | CLOSE |
| R | L | R | L | (R) | (R) | R | L |

**Beat 1-2** Step R foot sideward right

**3-4** Step L foot crossing in front of R foot

**5** Step R foot in toward the center of the circle

**6** Step L foot out away from the center

**7** Step R foot ½ turn right to face out

**8** Touch L foot next to R foot

**9** Step L foot sideward left (counterclockwise)

**10** Step R foot crossing in front of L foot

**11** Step L foot crossing in back of R foot

**12-13** Step R, L foot turning a full turn clockwise

**14** Step R foot sideward right (clockwise)

**15** Step L foot next to R foot

**16** Touch R foot next to L foot

**17-32** Repeat beats 1–16 and end facing in (step R, L foot out, in on beats 21–22)

**33-40** Repeat Part I, beats 17–24 ending with a step L foot next to R foot instead of a touch

**TEACHING SUGGESTIONS** Have the students warm up their SIDE, BACK and SIDE, CROSS patterns each direction using individual tempos. Teach Part I, beats 1–16 with group SAY then SAY & DO. Make conscious the rhythm pattern. Teach Part I, beats 17–24 with group SAY & DO. Add on beats 25–28 and finally beats 29–32. When the group is comfortable with Part I, beats 17–32, have them practice reversing the pattern (footwork and direction) for the repeat of this section of Part I. SAY & DO Part I and then add music. Have students practice the beats 5–8 of Part II at their own tempos. Precede with the SIDE, CROSS at the slower tempo. SAY the beats 1–8 of Part II then SAY & DO. Practice SIDE, CROSS, BACK while facing out beginning L foot. Add on TURN, TURN, SIDE and then STEP, TOUCH. Practice the beats 9–16 of Part II with group SAY & DO. Practice Part II, beats 1–16 with SAY and then SAY & DO. Reverse the direction of Part II, beats 1–16 with the footwork stepping OUT, IN. SAY & DO Part II, beats 1–32. Add beats 33–40 of Part II with group SAY & DO. Practice the transitions from one part to the next part and back to the beginning. SAY & DO the entire dance and add music.

# Argós Hasápikos

(ARE-gohs hah-SAH-pee-kohs)
Butcher's Dance From Argos
Greece

**RECORDING** *Changing Directions 5*

**INTRODUCTION** 16 macrobeats

**FORMATION** Short lines, shoulder hold, free arms to the side

**PART I** *BASIC*

| | | | | | | |
|---|---|---|---|---|---|---|
| IN / TOUCH | SWING | OUT | OUT / TOUCH | SIDE / CROSS | BACK | TOUCH |
| L (R) | (R) | R | L (R) | R L | R | (L) |

**Beat 1** Lunge L foot in
**&** Touch R foot behind L foot
**2** Swing R leg in with knee slightly bent
**3** Step R foot out raising L leg with knee slightly bent
**4** Step L foot out
**&** Touch R foot across L foot using toe or edge of foot
**5** Step R foot diagonally sideward right
**&** Step L foot crossing in front of R foot bending R knee
**6** Step R foot crossing in back of L foot
**7** Touch L foot outside the R foot using toe, heel, or edge of foot

**PART II** *ZEYBEK STYLE-BASIC VAR.*

| | | | | | | |
|---|---|---|---|---|---|---|
| IN / TOUCH | SWING | OUT | OUT / TOUCH | SIDE / SIDE | BACK | TOUCH |
| L (R) | (R) | R | L (R) | R L | R | (L) |

**Beat 1–4** Repeat Basic, beats 1–4

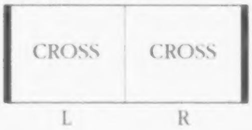
**5** Step R foot diagonally sideward right

**&** Step L foot sideward left

**6** Step R foot crossing in back of L foot

**7** Touch L foot outside the R foot

**PART III** *ÉNA-SINGLES*

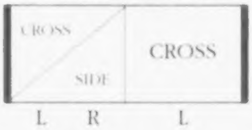


**Beat 1** Step L foot on the far side of the R foot

**2** Step R foot on the far side of the L foot

May be started with the R foot or the L foot and often done for a total of 4 beats

**PART IV** *TRÍO-DOUBLE TRAVEL*



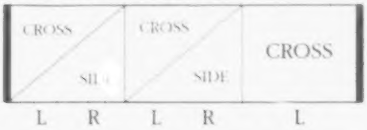
**Beat 1** Step L foot crossing in front of R foot

**&** Step R foot sideward right

**2** Step L foot crossing in front of R foot

May be repeated in opposite direction with opposite footwork by swinging R foot around in front of L foot

**PART V** *TRÍA-TRIPLE TRAVEL*



**Beat 1** Step L foot crossing in front of R foot

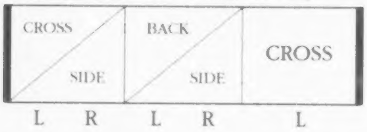
**&** Step R foot sideward right

**2 &** Repeat beats 1 &

**3** Step L foot crossing in front of R foot

May be repeated in opposite direction with opposite footwork by swinging R foot around in front of L foot

**PART VI** *ZORBA (ZORBA'S GRAPEVINE)*


CROSS
SIDE
BACK
SIDE
CROSS
L R L R L

**Beat 1** Step L foot crossing in front of R foot

**&** Step R foot sideward right

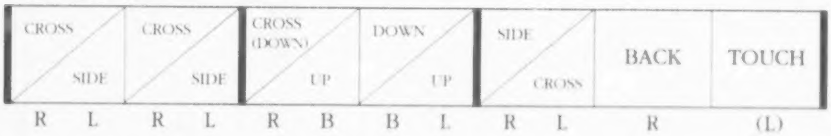
**2** Step L foot crossing in back of R foot

**&** Step R foot sideward right

**3** Step L foot crossing in front of R foot

May be repeated in opposite direction with opposite footwork by swinging R foot around in front of L foot

**PART VII** *KATÓ-DOWN*


CROSS
SIDE
CROSS
SIDE
CROSS (DOWN)
UP
DOWN
UP
SIDE
CROSS
BACK
TOUCH
R L R L R B B L R L R (L)

**Beat 1** Step R foot crossing in front of L foot

**&** Step L foot sideward left

**2 &** Repeat beats 1 &

**3** Step R foot crossing in front of L foot with knee bend (L knee almost to the floor)

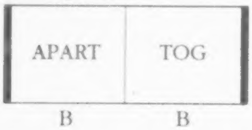
**&** Rise from knee bend

**4** Bend knees

**&** Transfer weight to L foot as legs straighten

**5-7** Repeat Basic step beats 5–7 or other steps may be used

**PART VIII** *MÉSA-JUMP*


APART
TOG
B B

**Beat 1** Jump feet apart

**2** Jump feet together

**PART IX** *ANIKTÓS KLISTÓS (OPEN CLOSE)*

| TOES (OPEN) | HEELS (OPEN) | HEELS (CLOSE) | TOES (CLOSE) |
|---|---|---|---|
| B | B | B | B |

**Beat 1** Open toes

**2** Open heels

**3** Close heels

**4** Close toes

Beats 3, 4 may be reversed

**PART X** *PSÉFTIKOS-(LEAN FORWARD)*

| CROSS | SIDE | CROSS | SIDE | CROSS | BACK |
|---|---|---|---|---|---|
| R | L | R | L | R | L |

**Beat 1** Step R foot crossing in front of L foot

**&** Step L foot sideward left

**2 &** Repeat beats 1 &

**3** Step R foot crossing in front of L foot leaning over and extending L leg backward

**4** Step L foot on the far side of the R heel raising body

May be finished with Basic step beat 3–7 or beat 5–7 or other steps

**NOTE** A 20th-century dance form that evolved in taverns and bars. The dance is interpreted by the leader. Parts are done in any order and for the number of times the leader decides. Done in short lines of 2–6 persons, usually friends.

**TEACHING SUGGESTIONS** This is an improvisational style dance. If students have learned *Syrtaki #7* presented in this book, they have become acquainted with the basic steps used in this dance. Students should review any steps to be incorporated with group SAY & DO before the improvisation begins. Begin with only a few steps in the improvisation and then add others at a later time. The teacher or a student can lead the improvisation using the English or Greek terminology for the steps. Later on, the student on the right end of each line can be the leader.

# Bat Arad

(baht ah-RAHD)
Daughter of Arad
Israel

**RECORDING** *Changing Directions 1*

**INTRODUCTION** 16 microbeats

**FORMATION** Circle, hands joined in "V" position

**PART I**

| *CCW* | | | | | | | |
|---|---|---|---|---|---|---|---|
| CROSS | SIDE | BACK | SIDE | FWD | STEP | BWD | STEP |
| L | R | L | R | L | R | L | R |

| *CCW* | | | | *CW* | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD | FWD | HOP<br>(½ TURN) | FWD | FWD | FWD | HOP<br>(½ TURN) |
| L | R | L | L | R | L | R | R |

*REPEAT PART I*

**Beat 1-4** Grapevine moving counterclockwise beginning L foot

**5-8** Cherkessiya facing forward counterclockwise

**9-12** Schottische moving forward counterclockwise, turn to face clockwise on the hop

**13-16** Schottische moving forward clockwise turn to face counterclockwise on the hop

**17-32** Repeat Part I, beats 1–16; end facing center

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| JUMP | | JUMP | | JUMP | BOUNCE | JUMP | BOUNCE |
| B | | B | | B | (R) | B | (R) |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | HOP | IN | HOP | OUT | OUT | OUT | HOP |
| L | L | R | R | L | R | L | L |

*CW* *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| CROSS | SIDE | BACK | SIDE | CROSS | BACK | TURN | TURN |
| R | L | R | L | R | L | R | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | IN | IN | HOP | OUT | OUT<br>(2) | OUT<br>(3) | OUT<br>(4) |
| R | L | R | R | L | R | L | R |

| | |
|---|---|
| **Beat 1-2** | Jump with feet apart (facing center) |
| **3-4** | Jump with feet apart |
| **5** | Jump with R foot in, L foot out |
| **6** | Bounce R foot in place |
| **7-8** | Repeat beats 5–6 |
| **9-12** | Step hop L, R foot in toward the center |
| **13-16** | Schottische out away from the center beginning L foot |
| **17-20** | Grapevine moving clockwise beginning R foot |
| **21** | Step R foot crossing in front of L foot |
| **22** | Step L foot crossing in back of R foot |
| **23-24** | Step R, L foot turning a full turn (body turns clockwise) |
| **25-28** | Schottische in toward the center beginning R foot |
| **29-32** | Step L, R, L, R foot away from the center |

**TEACHING SUGGESTIONS** Suggest that students warm up, doing the GRAPEVINE, CHERKESSIYA, and SCHOTTISCHE steps in small groups. Teach Part I with group SAY & DO then do it two times in succession with the music. Students learn Part II, beats 9–16 and precede it with beats 1–8 (SAY & DO). Link Part I with Part II, beats 1–16 and add music. Teach Part II, beats 17–24 and beats 25–32, linking these final beats to the preceding beats. Do all of Part II with group SAY & DO. SAY & DO the entire dance and add music.

# Betof Utzlil

(bay-TOFF oots-LEEL)
With Drum and Ring of Bells
Israel (Yemenite)

**RECORDING** *Changing Directions 5*

**INTRODUCTION** 16 microbeats

**FORMATION** Circle, hands joined

**PART I**

*CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD | JUMP | HOP | FWD | FWD | JUMP | HOP (UP) |
| R | L | B | L | R | L | B | L (R) |

*CW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | OUT | SIDE | SIDE | FWD (UP) | CLAP | CLAP | |
| R | L | R | L | R (L) | | | |

**Beat 1-2** Run R, L foot forward counterclockwise
**3** Jump, twisting body diagonally left (feet point diagonally left)
**4** Hop L foot raising R knee (body faces forward counterclockwise)
**5-6** Run R, L foot forward counterclockwise
**7** Jump as in beat 3
**8** Hop L foot facing center and raise R knee
**9** Step R foot in (raise arms)
**10** Step L foot out (lower arms)
**11** Step R foot sideward right
**12** Step L foot sideward left
**13** Leap R foot forward clockwise (L knee raised)
**14-15** Clap hands 2 times at head level
**16** Rest

*CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| BWD | HOP | BWD | HOP | TURN (½) | HOP | BWD | FWD |
| L | L | R | R | L | L | R | L |

*CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | HOP | FWD | HOP | FWD | FWD (2) | FWD (3) | FWD (4) |
| R | R | L | L | R | L | R | L |

*REPEAT PART I*

**Beat 17-18** Step hop L foot backward (counterclockwise)

**19-20** Step hop R foot backward (counterclockwise)

**21-22** Step hop L foot turning to face counterclockwise (body turns away from center of circle)

**23** Step R foot backward clockwise

**24** Step L foot forward counterclockwise

**25-26** Step hop R foot forward counterclockwise

**27-28** Step hop L foot forward counterclockwise

**29-32** Run R, L, R, L foot forward counterclockwise (do not bend over)

**33-64** Repeat Part I, beats 1–32

**PART II**

*CW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| BWD | BWD | CLOSE (ACCENT) | BWD | BWD | BWD | CROSS | BWD |
| R | L | R | L | R | L | R | L |

*3X*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| OUT | IN | CROSS | HOP | TURN | TURN | TURN | HOP |
| R | L | R | R | L | R | L | L |

*REPEAT PART II*
*USE IN, OUT*

**Beat 1** Step R foot backward clockwise (facing counterclockwise)

**2** Step L foot backward

**3** Step R foot next to L foot with accent

**4** Step L foot backward

**5** Step R foot backward

**6** Step L foot backward

**7** Step R foot crossing in front of L foot (very close)

**8** Step L foot backward

**9-24** Repeat beats 1–8, two more times

**25-27** Yemenite beginning R foot (OUT, IN, CROSS)

**28** Hop R foot

**29-31** Step L, R, L foot turning out ½ clockwise to face clockwise

**32** Hop L foot

**33-64** Repeat Part II, beats 1–32 (facing clockwise)

**NOTE** Yemenite on the repeat is IN, OUT, CROSS.

**TEACHING SUGGESTIONS** Students learn Part I, beats 1–16 with individual tempo and then with common SAY & DO. Learn beats 17–32 (individual tempo), and add on to beats 1–16. SAY & DO all of Part I. Do Part I and the repeat of Part I with music until it is comfortable. Warm up with the YEMENITE HOP each direction facing counterclockwise and then clockwise. Begin with the R foot each time the new facing direction is used. Teach Part II, beats 1–8 facing counterclockwise. Use individual tempo and then SAY & DO. Add on beats 9–16. Repeat beats 1–16 facing clockwise. Be sure students realize the YEMENITE begins away from the center when facing counterclockwise (OUT, IN, CROSS) and toward the center when facing clockwise (IN, OUT, CROSS). Do all of Part II with group SAY & DO. Link Parts I and II together. SAY & DO the entire dance and add music.

# Dajčovo Horo

(DYE-chaw-voh hoh-ROH)
Hora From Village of Dajčovo
**Bulgaria**

**RECORDING** *Changing Directions 6*

**INTRODUCTION** 8 measures of 9/16 meter

**FORMATION** Broken circle, hands held in "V" position

**METER** 9/16
1-2, 3-4, 5-6, 7-8-9
Quick, Quick, Quick, *Slow* (QQQ*S*)

*BASIC STEP*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| HOP | STEP | STEP | STEP | HOP | STEP | STEP | STEP |
| L | R | L | R | R | L | R | L |

**Measure** **Q** Hop L foot
**Q** Step R foot next to L foot
**Q** Step L foot next to R foot
**S** Step R foot next to L foot

**NOTE** Begin each repeat with the opposite foot. Dajčovo steps may be done in place, in a diamond pattern as below, or in other patterns.

**Measure** **1** One Dajčovo step moving diagonally forward left, beginning hop L foot
**2** One Dajčovo step moving diagonally forward right, beginning hop R foot
**3** One Dajčovo step moving diagonally backward right, beginning hop L foot
**4** One Dajčovo step moving diagonally backward left, beginning hop R foot

**TEACHING SUGGESTIONS** Suggest that students practice alternating hands on the legs in the 2, 2, 2, 3 organization of 9/8 meter patting on beats 1, 3, 5, 7. (No music is playing.) They follow this by stepping in place then walking to the same organization, trying to increase the tempo until they can do it quickly. Have students listen and alternate the hands to the music. They then step in place to the music. Students work on the pattern of HOP, STEP, STEP, STEP in place with group SAY & DO and then to the music. Once the pattern is secure, they try the directional movements of the dance.

# Debka Druz

(DEB-kah drooze)
Debka of the Druz People
Israel (Arab)

**RECORDING** *Changing Directions 2*

**INTRODUCTION** 8 macrobeats

**FORMATION** Line, L hand behind back, R arm straight, hands joined

**PART I**

*CCW*

|  |  |  |  |
|---|---|---|---|
| FWD | FWD | TOUCH | TOUCH |
| L | R | (L) | (L) |

*4X*

**Beat 1** Step L foot forward counterclockwise
**2** Step R foot forward
**3** Touch L foot forward
**4** Touch L foot backward
**5-16** Repeat Part I, beats 1–4, three more times

**NOTE** Beat 16, step L foot backward (change of weight occurs only before Part IIA).

**PART IIA**

|  |  |  |  |
|---|---|---|---|
| OUT | KICK | HEEL / FWD | TOUCH |
| R | (L) | (L) L | (R) |

*3X*

*BEATS 13–16*

|  |  |  |  |
|---|---|---|---|
| OUT | KICK | HEEL / FWD | CLOSE |
| R | (L) | (L) L | R |

**Beat 1** Leap R leg diagonally sideward out (L leg bent with foot against R leg)
**2** Straighten L leg diagonally forward left
**3** Touch L heel diagonally forward left
**&** Leap L foot forward
**4** Touch R foot next to L foot

**5-16** Repeat Part IIA, beats 1–4, three more times

**NOTE** Beat 16, step R foot next to L foot.

**PART I** Repeat Part I, beats 1–16

**PART IIB**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | CLOSE | IN | TOUCH | OUT | KICK | HEEL<br>FWD | CLOSE |
| L | R | L | (R) | R | (L) | (L) L | R |

*REPEAT*

**Beat 1** Step L foot forward

**2** Step R foot next to L foot

**3** Step L foot sideward in

**4** Touch R foot next to L foot

**5-8** Repeat Part IIA, beats 13–16

**9-16** Repeat Part IIB, beats 1–8

**PART I** Repeat Part I, beats 1–16

**PART IIC**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| HEEL<br>FWD | CLOSE | HEEL<br>FWD | CLOSE | JUMP | HOP | HEEL<br>FWD | CLOSE |
| (L) L | R | (L) L | R | B | R | (L) L | R |

*REPEAT*

**Beat 1** Touch L heel forward

**&** Leap L foot forward

**2** Step R foot next to L foot

**3-4** Repeat beats 1–2

**5** Jump in place

**6** Hop R foot in place

**7-8** Repeat beats 1–2

**9-16** Repeat Part IIC, beats 1–8

**PART I** Repeat Part I, beats 1–16 and turn line to side-by-side formation

**PART IID**

| | | | |
|---|---|---|---|
| TOUCH<br>SIDE | TOUCH | SWING | SIDE |
| (L) L | (R) | (R) | R |

*4X*

| | |
|---|---|
| **Beat 1** | Touch L foot in front of R foot |
| **&** | Leap L foot sideward left (line side-by-side) |
| **2** | Touch R foot next to L foot (one may use a squat) |
| **3** | Describe an arc close to the floor with R leg |
| **4** | Step R foot sideward right |
| **5-16** | Repeat Part IID, beats 1–4, three more times |

**TEACHING SUGGESTIONS** Play the music and have the students do Part I several times. Teach Part IIA as it is done the first 3 times and then learn the change for the fourth time (the final CLOSE replacing the TOUCH). Use SAY & DO and then play the music for Parts I, IIA, I. Teach Part IIB and note the ending is identical to the fourth time of Part IIA. Teach Part IIC and add the music. Part I begins and is danced between the parts. Teach Part IID noting that the lines are side by side for this part. Note: SAY each part before using SAY & DO to understand the different rhythmic patterns.

# Dodi Li

(doé-dee LEE)
My Beloved Is Mine
Israel (Yemenite)

**RECORDING** *Changing Directions 3*

**INTRODUCTION** 16 microbeats

**FORMATION** Couples facing each other; females' left hand and males' right hand held; footwork given for males; opposite footwork for females

**ALTERNATE FORMATION** Circle, no hands held

**PART I**

*MALE'S FTWK.* *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | SIDE | CROSS | PIVOT | FWD | | FWD | CLOSE |
| L | R | L | (L) | R | | L | R |

*CW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| BWD | CLOSE | SIDE | | SIDE | SIDE | CROSS | |
| L | R | L | | R | L | R | |

*REPEAT PART I*

**Beat 1-3** Yemenite beginning L foot
**4** Pivot on L foot to face forward counterclockwise
**5-6** Step R foot forward
**7** Step L foot forward
**8** Step R foot next to L foot
**9** Step L foot backward
**10** Step R foot next to L foot
**11-12** Step L foot sideward left turning to face partner
**13-16** Yemenite beginning R foot
**17-32** Repeat Part I, beats 1-16

**PART IIA**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| | | | | *CCW* | | *CCW* | |
| SIDE | SIDE | CROSS | PIVOT | FWD | PIVOT | BWD | BWD |
| L | R | L | (L) | R | (R) | L | R |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| *CCW* | | | | | | | |
| BWD | BWD | SIDE | | SIDE | SIDE | CROSS | |
| L | R | L | | R | L | R | |

*REPEAT PART IIA*

**Beat 1-6** Repeat Part I, beats 1–6 pivoting on beat 6 to face clockwise
**7-10** Step L, R, L, R foot backward (change to opposite hand hold)
**11-16** Repeat Part I, beats 11–16
**17-32** Repeat Part IIA, beats 1–16

**PART I** Repeat Part I, beats 1–32

**PART IIB**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| | | | | *CCW* | | | |
| SIDE | SIDE | CROSS | PIVOT | FWD | | SIDE | BACK |
| L | R | L | (L) | R | | L | R |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| *CCW* | | | | | | | |
| SIDE | CROSS | SIDE | | SIDE | SIDE | CROSS | |
| L | R | L | | R | L | R | |

*REPEAT PART IIB*

**Beat 1-6** Repeat Part I, beats 1–6
**7** Step L foot sideward left facing partner
**8** Step R foot crossing in back of L foot
**9** Step L foot sideward left
**10** Step R foot crossing in front of L foot
**11-16** Repeat Part I, beats 11–16
**17-32** Repeat Part IIB, beats 1–16

**PART I** Repeat Part I, beats 1–32

**PART IIC**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| | | | | *CCW* | | *CW* | |
| SIDE | SIDE | CROSS | PIVOT | FWD | | CROSS | SIDE |
| L | R | L | (L) | R | | L | R |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| *CW* | | | | | | | |
| BACK | SIDE | SIDE | | SIDE | SIDE | CROSS | |
| L | R | L | | R | L | R | |

*REPEAT PART IIC*

**Beat 1–6** Repeat Part I, beats 1–6

**7–10** Grapevine beginning L foot moving clockwise

**11–16** Repeat Part I, beats 11–16

**17–32** Repeat Part IIC, beats 1–16

**PART I** Repeat Part I, beats 1–32

**TEACHING SUGGESTIONS** Partners facing each other warm up doing the YEMENITE step each direction. Link one YEMENITE step with the PIVOT and FORWARD (inside partner begins L foot and outside partner R foot). This pattern begins Part I and each new Part II. Do a step SIDE with the same foot that began the YEMENITE and follow it with a REST and then a YEMENITE step beginning with the opposite foot from the first YEMENITE step. This pattern ends Part I and each Part II. Teach the 4-beat middle section (beats 7–10) of Part I and unite with group SAY & DO. Do Part I to the music several times. Learn the 4-beat middle section of each of the parts and unite with the beginning and ending. (SAY & DO.) Practice the sequence: Part I, Part IIA, Part I, Part IIB, Part I, etc. Add music.

# Dror Yikra

(drawer yee-KRAH)
Call for Freedom
Israel (Yemenite)

**RECORDING** *Changing Directions 3*

**INTRODUCTION** 14 macrobeats

**FORMATION** Circle, hands joined or use shoulder hold

**PART I**

CCW

| SIDE | BACK | SIDE<br>CROSS | SIDE<br>BACK | SIDE<br>SIDE | CROSS |
|---|---|---|---|---|---|
| R | L | R L | R L | R L | R |

| SIDE | BACK | SIDE<br>CROSS | SIDE<br>BACK | SIDE<br>SIDE | CROSS | DOWN<br>UP | DOWN<br>UP |
|---|---|---|---|---|---|---|---|
| L | R | L R | L R | L R | L | B B | B B |

*REPEAT PART I*

**Beat 1** Step R foot sideward right
**2** Step L foot crossing in back of R foot
**3** Step R foot sideward right with a slight leap
**&** Step L foot crossing in front of R foot (bend knees)
**4** Step R foot sideward right
**&** Step L foot crossing in back of R foot
**5-6** Yemenite beginning R foot sideward right
**7-12** Repeat beats 1–6 moving clockwise (begin L foot)
**13** Step R foot next to L foot (bend and straighten knees)
**14** Bend and straighten knees
**15-28** Repeat Part I, beats 1–14

**PART II**

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| IN<br>HOP | CROSS | IN<br>HOP | CROSS | SIDE<br>SIDE | CROSS | SIDE<br>SIDE | CROSS | TOUCH |
| R R | L | R R | L | R L | R | L R | L | (R) |

**Beat 1** Step hop R foot in toward center; swing arms up

**2** Step L foot crossing in front of R foot (cross wrists in front of body)

**3-4** Repeat beats 1–2

**5-6** Yemenite beginning R foot

**7-8** Yemenite beginning L foot

**9** Touch R foot next to L foot

**PART III**

| | | | | | |
|---|---|---|---|---|---|
| SIDE<br>SIDE | IN<br>HOP | IN<br>(SNAP) | SNAP | SNAP | SNAP |
| R L | R R | L | B | B | B |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| OUT<br>CLOSE | IN | OUT<br>CLOSE | IN | TURN | TURN<br>(2) | TURN<br>(3) | TURN<br>(4) |
| R L | R | L R | L | R | L | R | L |

*REPEAT PARTS II & III*

**Beat 1** Step R foot sideward right with a lunge

**&** Step L foot sideward left

**2** Step hop R foot in

**3** Step L foot in and go down into a squatting position (snap fingers in with wrists crossed)

**4** Snap fingers left side

**5** Snap fingers right side

**6** Snap fingers in

**7** Step R foot out away from center

**&** Step L foot next to R foot

**8** Step R foot in toward center

**9-10** Repeat beats 7–8 beginning L foot

**11-14** Step R, L, R, L foot turning body one full turn clockwise; snap fingers with step and bend knee after each step

**PART II** Repeat Part II, beats 1–9

**PART III** Repeat Part III, beats 1–14

**TEACHING SUGGESTIONS** Students might warm up with the YEMENITE step, the GRAPEVINE pattern as SIDE, BACK, SIDE, CROSS, and the OUT/CLOSE, IN sequence. Teach Part I, beats 1–6, in each direction and add on the beats 7–8 of DOWN/UP. Begin with individual tempos and then work in small groups. Do Part I and its repeat with group SAY & DO and then add music. Part II begins with two IN/HOP, CROSS steps (R foot starting) followed by two YEMENITE steps. Practice this with individual SAY & DO and then the small group beat before a common beat. Learn the first Part III, noting in what directions the snaps are done. The first snap occurs simultaneously with the IN step in which the knee goes down. Students turn clockwise and move out of the circle on the final 4 beats. SAY & DO Part III and then unite with Part II. Dance Part II twice with group SAY & DO and link to Part I. Add music.

# Fatiše Kolo

(fah-TEE-sheh KOH-loh)
Join the Kolo
Serbia (Yugoslavia)

**RECORDING** *Changing Directions 6*

**INTRODUCTION** 8 measures of 9/16

**FORMATION** Broken circle, hands joined "W" position

**METER** 9/16
1-2, 3-4-5, 6-7, 8-9
Quick, *Slow*, Quick, Quick (QSQQ)

## PART I

CCW

| BOUNCE | FWD | BOUNCE (LIFT) | FWD | BOUNCE | SIDE | CROSS | BACK |
|---|---|---|---|---|---|---|---|
| (L) | R | (R) | L | (L) | R | L | R |

| BOUNCE | SIDE | CROSS | BACK |
|---|---|---|---|
| (R) | L | R | L |

| Measure | Beat | |
|---|---|---|
| 1 | **Q** | Bounce L heel (lift R leg) |
| | **S** | Step R foot forward counterclockwise |
| | **Q** | Bounce R heel (left L leg) |
| | **Q** | Step L foot forward counterclockwise |
| 2 | **Q** | Bounce L heel turning to face center |
| | **S** | Step R foot sideward right |

**Q** Step L foot crossing in back of R foot

**Q** Step R foot crossing in back of L foot

**3** Repeat measure 2 beginning bounce R foot and stepping sideward left

**TEACHING SUGGESTIONS** Have students move in the organization of the 9/8 meter, 2, 3, 2, 2 stepping on beats 1, 3, 6, 8. They might wish to alternate patting the legs in the pattern. They listen to the music and identify the pattern, pat it, and then walk to it. All SAY the steps of the dance and then SAY & DO in small groups. When the sequence is secure dance to the music.

# Haroa Haktana

(hah-row-ah hahk-tah-NAH)
Little Shepherdess
Israel

**RECORDING** *Changing Directions 2*

**INTRODUCTION** 16 microbeats

**FORMATION** Circle, facing center; arms down and close to body; no hands held

**PART I**

*CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| JUMP | HOP (½ TURN R) | JUMP | HOP (½ TURN L) | JUMP | HOP (½ TURN L) | JUMP | HOP (½ TURN R) |
| B | R | B | L | B | R | B | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| JUMP | HOP (½ TURN R) | JUMP | HOP (½ TURN R) | SIDE | BOUNCE (SNAP) | SIDE | BOUNCE (SNAP) |
| B | R | B | L | R | (R) | L | (L) |

*REPEAT PART I*

**Beat 1** Jump on both feet with feet slightly apart

**2** Hop R foot turning ½ to right; end facing out (body turns clockwise)

**3** Jump

**4** Hop L foot turn ½ to left to face center; be sure to progress counterclockwise (body turns counterclockwise)

**5** Jump

**6** Hop R foot, continue with another ½ turn to left to face out (body turns counterclockwise)

**7-8** Jump hop L foot, turn body ½ turn to right (R shoulder moves backward; body turning clockwise)

**9-10** Jump hop R foot turning ½ turn (body continues clockwise turn)

**11-12** Jump hop L foot turning ½ turn to end facing center (body continues clockwise)

**13-14** Step R foot sideward right and bounce (snap fingers on beat 14, arms overhead)

**15-16** Step L foot sideward left and bounce (snap fingers on beat 16)

**17-32** Repeat Part I, beats 1–16

**NOTE** Circle moves counterclockwise throughout Part I.

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | HOP | IN | HOP | OUT | HOP | OUT | HOP |
| R | R | L | L | R | R | L | L |

| | | | |
|---|---|---|---|
| SIDE | BOUNCE (SNAP) | SIDE | BOUNCE (SNAP) |
| R | (R) | L | (L) |

*REPEAT PART II*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | HOP (KICK) | SCISSOR (OUT) | SCISSOR (OUT) | STEP | HOP (UP) | TOG | |
| R | R (L) | L | R | L | L (R) | B | |

**Beat 1-2** Step hop R foot in toward center, R shoulder toward center

**3-4** Step hop L foot in toward center, L shoulder toward center

**5-6** Step hop R foot away from center keeping L shoulder toward center

**7-8** Step hop L foot away from center; R shoulder toward center

**9-12** Repeat Part I, beats 13–16

**13-24** Repeat Part II, beats 1–12

**25-26** Step hop R foot in, kicking L foot in and low

**27** Step L foot kicking R foot out

**28** Step R foot kicking L foot out

**29-30** Step hop L foot bringing R knee up

**31-32** Step on R foot with slight accent; weight now on both feet

**TEACHING SUGGESTIONS** Have students warm up with sequences of STEP HOP to the music. Work with Part I of the dance first with STEPs only, then with STEP HOP as students turn and travel in the correct direction. Pair the students and have one help the other with the turning. Give the pairs practice time to make the turning comfortable. Add music when students are ready. Add the actual sequences of JUMP HOP after students are skillful with STEP HOP. Teach Part II without the shoulder turns or snaps. Add this styling when the footwork is accurate. Do Part II with group SAY & DO and link to Part I. Add music.

# Hashachar

(hah-shah-CHAR)
The Dawn
Israel (Yemenite)

**RECORDING** *Changing Directions 1*

**INTRODUCTION** 8 macrobeats

**FORMATION** Individuals in a circle facing center; do not join hands

**PART I**

| *CW* | | | | *CCW* | | | |
|---|---|---|---|---|---|---|---|
| SIDE | CROSS (SNAP) | SIDE<br>SIDE | CROSS<br>HOP | SIDE | CROSS (SNAP) | SIDE | CROSS (SNAP) |
| L | R | L R | L L | R | L | R | L |

| | | |
|---|---|---|
| SIDE<br>SIDE | CROSS | HEEL |
| R L | R | (L) |

*REPEAT PART I*

**Beat 1** Step L foot sideward left
**2** Step R foot crossing in front of L foot; snap fingers, wrists crossed
**3-4** Yemenite beginning L foot
**&** Hop L foot
**5** Step R foot sideward right
**6** Step L foot crossing in front of R foot; snap fingers, wrists crossed
**7-8** Repeat beats 5–6
**9-10** Yemenite beginning R foot
**11** Touch L heel diagonally left
**12-22** Repeat Part I, beats 1–11

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| OUT<br>CLOSE | IN | OUT<br>CLOSE | IN | BRUSH<br>HOP | OUT<br>IN | HEEL | HEEL |
| L R | L | R L | R | (L) R | L R | (L) | (L) |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| HEEL | HEEL | JUMP<br>HOP | OUT | OUT | OUT | SIDE<br>SIDE | CROSS |
| (L) | (L) | B L | R | L | R | L R | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| HEEL | HEEL | JUMP<br>HOP | IN<br>OUT | OUT | OUT | SIDE<br>SIDE | CROSS |
| (R) | (R) | B L | R L | R | L | R L | R |

**Beat 1** Step L foot out away from center
**&** Step R foot next to L foot
**2** Step L foot in toward the center
**3-4** Repeat beats 1–2 beginning R foot
**5** Brush L foot in
**&** Hop R foot
**6** Step L foot out
**&** Step R foot in
**7** Touch L heel in
**8-10** Rotate L foot to right, left, right
**11** Jump on both feet
**&** Hop L foot
**12-14** Step R, L, R foot out
**15-16** Yemenite beginning L foot
**17** Touch R heel in
**18** Rotate R foot to left
**19** Jump on both feet
**&** Hop L foot
**20** Step R foot in
**&** Step L foot out
**21-22** Step R, L foot out
**23-24** Yemenite beginning R foot

**TEACHING SUGGESTIONS** Students might wish to warm up doing the YEMENITE step and the OUT/CLOSE, IN pattern. Teach Part I with students just using SAY to create the accurate rhythms. Then have them SAY & DO. Add music for Part I and the repeat. Teach Part II, beats 1–7. Begin with only SAY. Add on beats 8–10. Teach Part II, beats 11–17 and add on beat 18. Teach beats 19–24, establishing the contrast to beats 11–16. Link Part II, beats 1–10 with beats 11–24. Use SAY & DO. Do Parts I and II with group SAY & DO and then dance to the music.

# Hora Chemed

(hoh-rah CHEH-med)
Hora of Delight
Israel

**RECORDING** *Changing Directions 5*

**INTRODUCTION** 8 microbeats

**FORMATION** Circle, facing counterclockwise, hands joined

**PART I**

*CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| JUMP | JUMP | FWD | BRUSH | HOP | FWD | FWD<br>FWD | FWD |
| B | B | L | (R) | L | R | L R | L |

4X

**Beat 1-2** Jump 2 times angling knees left then forward (Debka Jump)
**3-4** Step L foot forward counterclockwise, brush R foot forward with accent
**5** Hop L foot
**6** Step R foot forward (slight leap) counterclockwise
**7** Step L foot forward
**&** Step R foot forward
**8** Step L foot forward
**9-32** Repeat Part I, beats 1–8, three more times then release handhold

**PART IIA** *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD | FWD | HIT | FWD | FWD | FWD | HIT |
| R | L | R | | L | R | L | |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD | FWD | HIT | FWD | FWD | FWD | SIDE (HIT) |
| R | L | R | | L | R | L | R |

**Beat 1-3** Step R, L, R foot forward leaning body right (out)

**4** Hit back of R hand against palm of L hand (in front of R shoulder)

**5-7** Step L, R, L foot leaning body left (in)

**8** Hit back of L hand against palm of R hand (in front of L shoulder)

**9-16** Repeat Part II, beats 1–8; beat 16 step R foot sideward right (face center and join hands)

**PART IIB**

| SIDE | SIDE | CROSS | HOP | SIDE | CROSS | TOG | BOUNCE |
|---|---|---|---|---|---|---|---|
| L | R | L | L | R | L | B | B |
|  |  |  |  |  |  |  | *REPEAT* |

**Beat 1-3** Yemenite beginning L foot

**4** Hop L foot

**5** Step R foot sideward right with a leap

**6** Step L foot crossing in front of R foot

**7-8** Step R foot next to L foot transferring weight to both feet (bounce heels)

**9-16** Repeat Part IIB, beats 1–8

**TEACHING SUGGESTIONS** Warm up with the YEMENITE HOP step beginning L foot. Students learn beats 3–5 of Part I. Be certain FORWARD begins on the L foot, the weight remains on the L foot for the R foot BRUSH, and the HOP is on the L foot. Add on beats 6–8 and then precede with beats 1–2. SAY Part I and then SAY & DO four times. Teach Part IIA without the HIT of the hands, body leaning in the direction of the starting foot. Do this pattern three times, then note the addition of the SIDE on the fourth time. Practice Part IIA in small groups and then with full group SAY & DO. Add in the HIT of the back of one hand against the palm of the other hand. Dance Parts I and IIA with music. Teach Part IIB with group SAY & DO and do it twice. Be certain the transitions between the parts are secure. The end of Part IIB back to Part I may be difficult for some students. Therefore isolate this transition and practice it several times.

# Hora Eilat

(hoh-rah ay-LAHT)
Hora From Eilat
Israel

**RECORDING** *Changing Directions 6*

**INTRODUCTION** 16 microbeats

**FORMATION** Circle, hands joined

## PART IA

| *CCW* | | | | *CCW* | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD | FWD | HOP | BWD | HOP | BWD | FWD |
| L | R | L | L | R | R | L | R |

*2X*

**Beat 1** Run L foot forward counterclockwise

**2** Run R foot forward counterclockwise with a leap

**3-4** Step hop L foot forward turning ½ to face clockwise (body turns counterclockwise)

**5-6** Step hop R foot backward counterclockwise

**7** Step L foot backward

**8** Step R foot turning to face counterclockwise

**9-16** Repeat Part IA, beats 1–8

## PART IB

| *CCW* | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD | FWD | HOP | SIDE | SIDE | SIDE | HOP |
| L | R | L | L | R | L | R | R |

*2X*

**Beat 1** Run L foot forward counterclockwise

**2** Step R foot forward counterclockwise with a leap

**3-4** Step hop L foot forward counterclockwise and turn to face center

**5** Step R foot sideward right swaying right

**6** Step L foot sideward left swaying left

**7** Step R foot sideward right swaying right

**8** Hop R foot turning to face counterclockwise

**9-16** Repeat Part IB, beats 1–8

**PART IA** Repeat Part IA, beats 1–16 (end facing clockwise)

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| *CW* | | | | | | | |
| FWD | HOP | FWD | HOP | SIDE | HOP | SIDE | SIDE |
| L | L | R | R | L | L | R | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| *CW* | | | | | *CCW* | | |
| CROSS | HOP | FWD | HOP | JUMP | BWD (KICK) | BWD (KICK) | BWD (KICK) |
| R | R | L | L | B | R (L) | L (R) | R (L) |

*REPEAT PART II*

**Beat 1-2** Step hop L foot forward clockwise

**3-4** Step hop R foot forward clockwise and turn to face center

**5-6** Step hop L foot sideward left

**7-9** Yemenite beginning R foot

**10** Hop R foot

**11-12** Step hop L foot forward clockwise

**13** Jump facing clockwise

**14-16** Step R, L, R foot backward kicking opposite leg forward, moving counterclockwise

**17-32** Repeat Part II, beats 1–16; beat 32 turn to face counterclockwise to begin dance again

**TEACHING SUGGESTIONS** Students should warm up with their STEP HOP forward and backward as well as the SCHOTTISCHE in various directions. They listen to the music and try these steps to the music. All SAY then SAY & DO Part I and its repeat as well as Part IB and the repeat. They work with a partner to synchronize the steps before trying it with the entire group with SAY & DO and then with the music. When the music is played try Part IA, Part IB and back to Part IA. Take time to work on the transitions as necessary. SAY then SAY & DO Part II, beats 1–12. Add on beats 13–16. Try this sequence with a partner and then with the entire class. Work on the transitions between Part II, the repeat of Part II as well as Part II back to Part IA. There is a quick change of facing direction from the end to the beginning. Dance to the music when students are ready.

# Horat Hasor

(hoh-ROT hah-SORE)
Hora From Hasor
Israel (Arab)

**RECORDING** *Changing Directions 4*

**INTRODUCTION** 16 microbeats

**FORMATION** Line, hands joined

**PART I**

*CCW*

| FWD | FWD (2) | FWD (3) | FWD (4) | IN | OUT | IN | HOP |
|---|---|---|---|---|---|---|---|
| L | R | L | R | L | R | L | L |

*CCW*

| FWD | FWD (2) | FWD (3) | FWD (4) | OUT | IN | OUT | HOP |
|---|---|---|---|---|---|---|---|
| R | L | R | L | R | L | R | R |

**Beat 1-4** Step L, R, L, R foot forward moving counterclockwise
**5** Step L foot in toward center (facing counterclockwise)
**6** Step R foot out
**7** Step L foot in
**8** Hop L foot
**9-16** Repeat beats 1–8 beginning R foot (OUT, IN, OUT, HOP)

**PART II**

| SIDE | | SIDE | CROSS | SIDE | CROSS | SIDE<br>SIDE | CROSS |
|---|---|---|---|---|---|---|---|
| L | | R | L | R | L | R L | R |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| JUMP | JUMP | JUMP | HOP<br>STAMP | IN | | OUT | CLOSE |
| B | B | B | L (R) | R | | L | R |

*REPEAT PART II*

**Beat 1-2** Step L foot sideward left (facing center)

**3** Leap R foot sideward right

**4** Step L foot crossing in front of R foot

**5-6** Repeat beats 3–4

**7-8** Yemenite beginning R foot

**9-11** Jump 3 times

**12 &** Hop L foot

**a** Stamp R foot

**13-14** Step R foot in with an accent

**15** Step L foot out

**16** Step R foot next to L foot

**17-32** Repeat Part II, beats 1–16

**TEACHING SUGGESTIONS** Teach Part I with group SAY & DO. It should go together easily. At the end of the Repeat of Part I add the SIDE. Practice a quick Yemenite step beginning R foot. Precede with Part II, beats 1–6 in individual tempo. Add on beats 9–16 noting the Hop on the L foot after the three jumps. Do all of Part II with group SAY & DO. Practice the transitions between Part II and the repeat of Part II and from Part I to Part II. SAY & DO the dance and add music.

# Kulsko Horo

(KOOL-skoh hoh-ROH)
Horo From Village of Kula
**Bulgaria**

**RECORDING** *Changing Directions 5*

**INTRODUCTION** 8 microbeats

**FORMATION** Lines, hands held "W" position

**PART IA**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | IN | IN<br>STEP | STEP | OUT | OUT | OUT<br>STEP | STEP |
| R | L | R L | R | L | R | L R | L |

*REPEAT*

**Beat 1-2** Step R, L foot in toward the center
**3** Step R foot in
**&** Step L foot next to R foot
**4** Step R foot next to L foot
**5-8** Repeat beats 1–4 moving out from the center beginning L foot
**9-16** Repeat Part IA, beats 1–8

**PART IIA**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| HEEL | LIFT | BOUNCE<br>BOUNCE | BOUNCE | HEEL | LIFT | BOUNCE<br>BOUNCE | BOUNCE |
| (R) | (R). | B B | B | (L) | (L) | B B | B |

*REPEAT*

**Beat 1** Touch R heel diagonally right
**2** Lift R foot in front of L leg
**3-4** Bounce both heels 3 times
**5-8** Repeat beats 1–4 with opposite footwork
**9-16** Repeat Part IIA, beats 1–8

**PART IB**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | IN | IN<br>IN | IN<br>STAMP | OUT | OUT | OUT<br>OUT | OUT<br>STAMP |
| R | L | R L | R (L) | L | R | L R | L (R) |

*REPEAT*

**Beat 1-2** Step R, L foot in toward center
**3 & 4** Step R, L, R foot in
**&** Stamp L foot next to R foot
**5-8** Repeat beats 1–4 moving away from center
**9-16** Repeat Part IB, beats 1–8

**PART IIB**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| | | | | *CCW* | | *CW* | |
| HEEL | LIFT | HEEL | LIFT | SIDE<br>BACK | SIDE<br>STAMP | SIDE<br>BACK | SIDE<br>STAMP |
| (R) | (R) | (R) | (R) | R L | R (L) | L R | L (R) |

*REPEAT*

**Beat 1** Touch R heel diagonally right
**2** Lift R foot in front of L leg
**3-4** Repeat beats 1–2
**5** Step R foot sideward right
**&** Step L foot crossing in back of R foot
**6** Step R foot sideward right
**&** Stamp L foot next to R foot
**7-8** Repeat beats 5–6 beginning L foot
**9-16** Repeat Part IIB, beats 1–8

**PART III**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| *CCW* | | | | *CW* | | | |
| SIDE | BACK | SIDE<br>BACK | SIDE<br>STAMP | SIDE | BACK | SIDE<br>BACK | SIDE<br>STAMP |
| R | L | R L | R (L) | L | R | L R | L (R) |

*REPEAT*

**Beat 1** Step R foot sideward right
**2** Step L foot crossing in back of R foot
**3** Step R foot sideward right
**&** Step L foot crossing in back of R foot

**4** Step R foot sideward right

**&** Stamp L foot next to R foot

**5-16** Repeat beats 1–4 three more times, reversing footwork and direction

**PART IV**

| *CCW* | | | | *CW* | | | |
|---|---|---|---|---|---|---|---|
| SIDE<br>BACK | SIDE<br>BACK | SIDE<br>BACK | SIDE<br>STAMP | SIDE<br>BACK | SIDE<br>BACK | SIDE<br>BACK | SIDE<br>STAMP |
| R L | R L | R L | R (L) | L R | L R | L R | L (R) |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE<br>BACK | SIDE<br>STAMP | SIDE<br>BACK | SIDE<br>STAMP | SIDE<br>STAMP | SIDE<br>STAMP | SIDE<br>STAMP | STAMP |
| R L | R (L) | L R | L (R) | R (L) | L (R) | R (L) | (L) |

*REPEAT PARTS III & IV*
*OPP. FTWK. OPP. DIR*

**1-3** Repeat Part III, beats 3 & three times

**4** Repeat Part III, beats 4 &

**5-8** Repeat beats 1–4 sideward left beginning L foot

**9-10** Repeat Part III, beats 3–4

**11-12** Repeat beats 9–10 sideward left beginning L foot

**13** Leap R foot sideward right

**&** Stamp L foot next to R foot

**14** Repeat beats 13 & sideward left

**15** Repeat beats 13 &

**16** Stamp L foot

**PART III** Repeat Part III, beats 1–16, beginning L foot sideward left

**PART IV** Repeat Part IV, beats 1–16, beginning L foot

**PART V**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN<br>IN | IN<br>STAMP | IN<br>IN | IN<br>STAMP | IN<br>IN | IN<br>STAMP | TWIST | TWIST |
| R L | R (L) | L R | L (R) | R L | R (L) | (L) | (L) |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| OUT<br>OUT | OUT<br>STAMP | OUT<br>OUT | OUT<br>STAMP | OUT<br>OUT | OUT<br>STAMP | TWIST | TWIST |
| L R | L (R) | R L | R (L) | L R | L (R) | (R) | (R) |

*REPEAT PART V*

**Beat 1** Step R, L foot in toward center

**2** Step R foot in

**&** Stamp L foot next to R foot

**3–6** Repeat beats 1–2 two more times with opposite footwork

**7** Bring L leg behind bent R knee, twist hips left turning L knee out

**8** Straighten body

**9–16** Repeat beats 1–8 moving out beginning L foot

**17–32** Repeat Part V, beats 1–16

**PART IA** Repeat Part IA, beats 1–8

**PART IIA** Repeat Part IIA, beats 1–8

**PART IB** Repeat Part IB, beats 1–8

**PART IIB** Repeat Part IIB, beats 1–8

**PART III** Repeat Part III, beats 1–8

**PART IV** Repeat Part IV, beats 1–16

**PART III** Repeat Part III, beats 1–8 beginning L foot

**PART IV** Repeat Part IV, beats 1–16 beginning L foot

**PART V** Repeat Part V, beats 1–16

**TEACHING SUGGESTIONS** Review *Alunelul* before beginning this dance as it uses the same pattern for part of the dance. Students should walk to the music to get the feel of the underlying steady beat. Teach Part IA with SAY & DO and have the students practice it. Add Part IIA. Relate Part IB to Part IA. Omit the STAMP at first if students have difficulty with the quick tempo. Relate Part IIB to Part IIA. After the class can use SAY & DO with Parts I–II, add music. Teach Part III with group SAY & DO. Add Part IV, which is similar to *Alunelul*. Dance Parts III and IV with group SAY & DO. Students learn Part V with group SAY & DO and then review all the parts. Dance to the first part of the music. In the second part of the music each part is danced without the repeats. Note: IV is danced in each direction during this part of the music. Practice any parts or transitions that need more work and then dance all with music.

# Mîndrele

(MUN-dreh-leh)
Sweet Girl
Romania

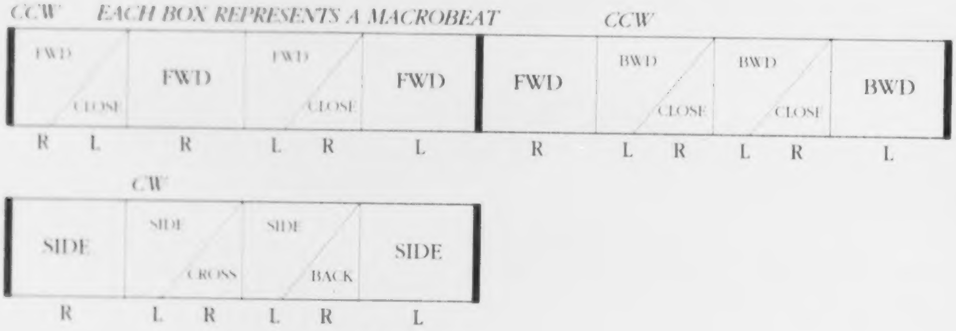
**RECORDING** *Changing Directions 5*

**INTRODUCTION** 16 macrobeats (triple meter)

**FORMATION** Circle or open circle of females, hands held in "W" position

**METER** 3/4

**PART I**


CCW
EACH BOX REPRESENTS A MACROBEAT
CCW
FWD
CLOSE
FWD
FWD
CLOSE
FWD
FWD
BWD
CLOSE
BWD
CLOSE
BWD
R L R L R L R L R L R L
CW
SIDE
SIDE
CROSS
SIDE
BACK
SIDE
R L R L R L

*REPEAT PART I*

| Measure | Beat | |
|---|---|---|
| 1 | 1–2 | Step R foot forward counterclockwise |
| | 3 | Step L foot next to R foot |
| 2 | | Step R foot forward |
| 3–4 | | Repeat measures 1–2 beginning with L foot |
| 5 | | Step R foot forward and turn 180° to face clockwise |
| 6 | 1–2 | Step L foot backward counterclockwise |
| | 3 | Step R foot next to L foot |
| 7 | 1–2 | Step L foot backward |
| | 3 | Step R foot next to L foot |
| 8 | | Step L foot backward |

| | | |
|---|---|---|
| 9 | | Step R foot sideward right (swaying right) |
| 10 | 1-2 | Step L foot sideward left (swaying left) |
| | 3 | Step R foot crossing in front of L foot |
| 11 | 1-2 | Step L foot sideward |
| | 3 | Step R foot crossing in back of L foot |
| 12 | | Step L foot sideward |
| 13-24 | | Repeat Part I, measures 1–12 |

**PART II**

| *CCW* | | | | *CW* | | | |
|---|---|---|---|---|---|---|---|
| BRUSH | BWD / CLOSE | BWD / CLOSE | BWD | BRUSH | BWD / CLOSE | BWD / CLOSE | BWD |
| (R) | R L | R L | R | (L) | L R | L R | L |

| *CW* | | | | | | | |
|---|---|---|---|---|---|---|---|
| CROSS | SIDE | BACK | SIDE | SIDE / SIDE | CROSS / SIDE | BACK / SIDE | CROSS |
| R | L | R | L | R L | R L | R L | R |

*REPEAT PART II*
*OPP. FTWK. OPP. DIR.*

| Measure | Beat | |
|---|---|---|
| 1 | | Brush R foot across in front of L foot while bending and straightening L leg |
| 2 | 1-2 | Step R foot backward counterclockwise |
| | 3 | Step L foot next to R foot |
| 3 | 1-2 | Step R foot backward counterclockwise |
| | 3 | Step L foot next to R foot |
| 4 | | Step R foot backward |
| 5-8 | | Repeat measures 1–4 in opposite direction beginning with L foot |
| 9 | | Step R foot crossing in front of L foot |
| 10 | | Step L foot sideward |
| 11 | | Step R foot crossing in back of L foot |
| 12 | | Step L foot sideward |
| 13 | 1-2 | Step R foot sideward right (swaying right) |
| | 3 | Step L foot sideward left (swaying left) |
| 14 | 1-2 | Step R foot crossing in front of L foot |

| | | |
|---|---|---|
| | 3 | Step L foot sideward left |
| 15 | 1-2 | Step R foot crossing in back of L foot |
| | 3 | Step L foot sideward left |
| 16 | | Step R foot crossing in front of L foot (turning to face center) |
| 7-32 | | Repeat Part II, measures 1-16, beginning L foot brush |

**PART III**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | IN | IN<br>IN | IN | TOUCH | TOUCH | TOUCH | OUT<br>OUT |
| R | L | R L | R | (L) | (L) | (L) | L R |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| OUT | TOUCH | OUT<br>OUT | OUT<br>BOUNCE | SIDE<br>CROSS | BACK<br>BOUNCE | SIDE<br>CROSS | BACK |
| L | (R) | R L | R (R) | L R | L (L) | R L | R |

*REPEAT PART III*
*OPP. FTWK. OPP. DIR.*

| Measure | Beat | |
|---|---|---|
| 1 | | Step R foot in toward center |
| 2 | | Step L foot in |
| 3 | 1-2 | Step R foot in |
| | 3 | Step L foot in |
| 4 | | Step R foot in |
| 5 | | Touch L foot in front of R foot |
| 6 | | Touch L foot sideward left |
| 7 | | Touch L foot in front of R foot |
| 8 | 1-2 | Step L foot out from center |
| | 3 | Step R foot out |
| 9 | | Step L foot out |
| 10 | | Touch R foot in front of L foot |
| 11 | 1-2 | Step R foot out |
| | 3 | Step L foot out |
| 12 | 1-2 | Step R foot out |
| | 3 | Bounce R foot (chukche) |
| 13 | 1-2 | Step L foot sideward |
| | 3 | Step R foot crossing in front of L foot |

| | | |
|---|---|---|
| 14 | 1-2 | Step L foot crossing in back of R foot |
| | 3 | Bounce L foot |
| 15 | 1-2 | Step R foot sideward right |
| | 3 | Cross L foot in front of R foot |
| 16 | | Step R foot in back of L foot |
| 17-32 | | Repeat Part III, measures 1–16 beginning with L foot |

**TEACHING SUGGESTIONS** Begin by having everyone walk to the macrobeat of the music in 3/4 meter. Then walk on beats 1 and 3 of each measure to become comfortable with the division of the measure that is used in the dance. Teach Part I, measures 1–8, with SAY and then SAY & DO. Add on measures 9–12. Once the footwork is comfortable, perform the sequence to music two times. Teach Part II, measures 1–8 with SAY first. Add on measures 9–12 and finally 13–16. Do Parts I and II with music. Begin Part III with measures 1–9 and add measures 10–12 without the BOUNCE in measure 12. Put Part III measures 1–12 together with group SAY & DO. Add on measures 13–16 again without the BOUNCE at first. Wait to add the BOUNCE until the pattern is comfortable. SAY & DO Part III and go back to Part I. Work with the transitions, dance with group SAY & DO, and then add music.

# Mishal

(mee-SHAHL)
A Referendum
Israel (Arab)

**RECORDING** *Changing Directions 3*

**INTRODUCTION** 16 microbeats

**FORMATION** Line, facing counterclockwise, L hand in middle of back, R arm straight, hands joined

## PART I

| | | | | | | |
|---|---|---|---|---|---|---|
| | | *CW* | | *CCW* | | |
| STAMP | STAMP | BWD | STAMP | FWD | FWD | FWD |
| (L) | (L) | L | (R) | R | L | R |

*4X*

| | |
|---|---|
| STAMP | STAMP |
| (L) | (L) |

**Beat 1-2** Stamp L foot in place next to R foot 2 times

**3** Step L foot backward clockwise bending body slightly forward

**4** Stamp R foot next to L foot, body bent slightly forward

**5-7** Step R, L, R foot forward moving counterclockwise, body straightened

**8-28** Repeat beats 1–7 three more times

**29-30** Repeat beats 1–2

## PART II

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| | | *CCW* | | | | | |
| SIDE | HOP | HOP<br>SIDE | CROSS | HOP<br>SIDE | CROSS | SIDE | STAMP |
| L | L | L R | L | L R | L | R | (L) |

*4X*

| | |
|---|---|
| **Beat 1** | Step L foot sideward left |
| **2** | Hop L foot |
| **3** | Hop L foot |
| **&** | Step R foot sideward right |
| **4** | Step L foot crossing in front of R foot |
| **5** | Hop L foot in place |
| **&** | Step R foot sideward right |
| **6** | Step L foot crossing in front of R foot |
| **7** | Leap R foot sideward; raise arms |
| **8** | Stamp L foot next to R foot |
| **9-32** | Repeat Part II, beats 1–8, three more times; arms lower on beat 1 of each repeat |

**NOTE** To repeat dance, turn to face one behind the other.

**TEACHING SUGGESTIONS** Walk to the beat of the music. SAY Part I and then SAY & DO in group tempo four times (28 total beats). Add on beats 29–30 (STAMP, STAMP). Begin Part II. Students should first learn the dance step HOP/STEP, STEP and become comfortable with it. Now practice HOP/SIDE, CROSS several times in individual tempo then precede two of the patterns with SIDE, HOP. Note the two hops in a row on beats 2–3. Finish the pattern with SIDE, STAMP. SAY & DO all of Part II four times and go back to Part I. When the parts are comfortable add music.

# Pentozális

(pen-toe-ZAH-leese)
Five Dizzying Steps
Greece (Crete)

**RECORDING** *Changing Directions 4*

**INTRODUCTION** 8 microbeats

**FORMATION** Line or broken circle, shoulder hold

**PART IA**

| IN | TOUCH | OUT | TOUCH | SIDE | TOUCH | IN | TOUCH |
|---|---|---|---|---|---|---|---|
| L | (R) | R | (L) | L | (R) | R | (L) |

*4X*

**Beat 1** Step L foot diagonally in left
**2** Touch R foot behind L foot
**3-4** Step R foot diagonally out right (touch L foot)
**5-6** Step L foot sideward left (touch R foot)
**7-8** Step R foot diagonally in right (touch L foot)
**9-32** Repeat beats 1–8 three more times

**PART IIA** *BASIC*

| IN | HOP | OUT | SIDE<br>CROSS | BACK | SIDE<br>CROSS | BACK | HOP |
|---|---|---|---|---|---|---|---|
| L | L | R | L R | L | R L | R | R |

*4X*

**Beat 1** Step L foot diagonally in left
**2** Hop L foot swinging R foot in
**3** Step R foot diagonally out right
**4** Step L foot sideward left
**&** Step R foot crossing in front of L foot

**5** Step L foot crossing in back of R foot
**6** Step R foot sideward right
**&** Step L foot crossing in front of R foot
**7** Step R foot crossing in back of L foot
**8** Hop R foot lifting L foot in front of R leg
**9-32** Repeat beats 1–8 three more times

**PART IB** *SLAP*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | HOP | OUT | SIDE<br>CROSS | BACK | SIDE | SLAP | SLAP |
| L | L | R | L R | L | R | (L) | (L) |

4X

**Beat 1-5** Repeat Basic, beats 1–5
**6** Leap R foot sideward right
**7-8** Slap L foot twice in front of R foot (straight knee)
**9-32** Repeat beats 1–8 three more times

**PART IIB** *SCISSOR*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | HOP | OUT | SIDE<br>CROSS | BACK | STEP<br>STEP | STEP | HOP |
| L | L | R | L R | L | R L | R | R |

4X

**Beat 1-5** Repeat Basic, beats 1–5
**6 & 7** Step R, L, R foot in place (kick L, R, L in)
**8** Hop R foot lifting L foot in front of R foot
**9-32** Repeat beats 1–8 three more times

**NOTE** Beat 5 begins scissor with R kick in.

**PART IC** *DOUBLE SCISSOR*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | HOP | OUT | STEP<br>STEP | STEP | STEP<br>STEP | STEP | HOP |
| L | L | R | L R | L | R L | R | R |

4X

First set of 3 scissor kicks on beats 4 & 5

**PART IIC** *TRIPLE SCISSOR*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | HOP | OUT<br>STEP | STEP<br>STEP | STEP<br>STEP | STEP<br>STEP | STEP | HOP |
| L | L | R L | R L | R L | R L | R | R |

*4X*

Scissor kicks occur on beats 3–7 (9 scissor steps)

**PART ID** *LEAPS*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | HOP | OUT | IN | OUT | IN | SIDE | HOP |
| L | L | R | L | R | L | R | R |

*4X*

**Beat 1-2** Repeat Basic, beats 1–2

**3** Leap R foot out swinging L foot slightly across L foot

**4** Leap L foot in swinging R foot in

**5-6** Repeat beats 3–4

**7** Step R foot sideward right

**8** Hop R foot lifting L foot in front of R leg

**9-32** Repeat beats 1–8 three more times

**PART IID** *JUMP SWING*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | HOP | OUT | SIDE<br>CROSS | BACK | JUMP | HOP (LEFT) | HOP (SWING) |
| L | L | R | L R | L | B | R (L) | R (L) |

*4X*

**Beat 1-5** Repeat Basic, beats 1–5

**6** Jump with feet slightly apart

**7** Hop R foot bringing L foot up behind

**8** Hop R foot swinging L foot in

**9-32** Repeat beats 1–8 three more times

**NOTE** Do each part as often as desired or follow the pattern suggested.

**TEACHING SUGGESTIONS** Play the music and have the students do Part IA several times to become accustomed to the music. Have students become comfortable with the pattern IN, HOP, OUT, SIDE/CROSS, BACK. Teach each part with SAY then SAY & DO. The length of the musical selection is designed to accommodate Part IA and each part danced four times. Each part need not be taught before the dance is done to the music. Do more repetitions of each Part. Note that Part IIB has two variations (IC and IIC). The part and each Variation is done four times when the final dance is put together in the format suggested.

# Rebetic Hasápikos

(reh-BEH-tick hah-SAH-pee-kohs)
Dance of the Rebetes
Greece

**RECORDING** *Changing Directions 6*

**INTRODUCTION** 16 microbeats

**FORMATION** Short lines, shoulder hold

**PART I** *BASIC STEP*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | SWING | BRUSH | BRUSH | BRUSH | BRUSH | BOUNCE (LIFT) | OUT |
| L | (R) | (R) | (R) | (R) | (R) | (L) (R) | R |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| BOUNCE (LIFT) | OUT | BOUNCE (LIFT) | SIDE | CROSS | BACK | IN | IN |
| (R) (L) | L | (L) (R) | R | L | R | L | R |

**Beat 1** Lunge L foot in
**2** Swing R foot in
**3** Brush R foot diagonally across in front of L foot
**4** Brush R foot diagonally right in
**5-6** Repeat beats 3–4
**7** Bounce L heel slightly, lifting R foot in front of L leg
**8** Step R foot out
**9** Bounce R heel slightly, lifting L foot in front of R leg
**10** Step L foot out
**11** Bounce L heel slightly, lifting R foot in front of L leg
**12** Step R foot sideward right
**13** Step L foot crossing in front of R foot
**14** Step R foot crossing in back of L foot

**15** Step L foot in

**16** Step R foot in crossing to the outside of the L foot

**PART II** *GRAPEVINE*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | SWING | CROSS | SIDE | BACK | SIDE | CROSS | SWING |
| L | (R) | R | L | R | L | R | (L) |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| CROSS | SIDE | BACK | SIDE | CROSS | | TOG | |
| L | R | L | R | L | | B | |

| | | | | | |
|---|---|---|---|---|---|
| JUMP | | JUMP | | IN | IN |
| B | | B | | L | R |

**Beat 1** Step L foot in

**2** Swing R foot in

**3** Step R foot crossing in front of L foot

**4** Step L foot sideward left

**5** Step R foot crossing in back of L foot

**6** Step L foot sideward left

**7** Step R foot crossing in front of L foot

**8** Swing L around in front of R foot

**9** Step L foot crossing in front of R foot

**10** Step R foot sideward right

**11** Step L foot crossing in back of R foot

**12** Step R foot sideward right

**13-14** Step L foot crossing in front of R foot

**15-16** Close R foot to L foot putting weight on both feet

**17-18** Jump in

**19-20** Jump out

**21** Step L foot in

**22** Step R foot in and to the outside of the L foot

**PART III** *IN*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | IN | JUMP | CROSS | OUT | OUT | OUT (LIFT) | |
| L | R | B | R | L | R | L (R) | |

| | |
|---|---|
| OUT (LIFT) | |
| R (L) | |

**Beat 1** Step L foot in

**2** Step R foot in

**3** Jump with feet apart

**4** Step R foot crossing in front of L foot

**5** Step L foot out

**6** Step R foot out

**7-8** Step L foot out, lifting R foot in front

**9-10** Step R foot out, lifting L foot in front

**PART IV** *TURNS*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| CROSS | | PIVOT (½) STEP | | CROSS | | PIVOT (½) STEP | |
| L | | (L) R | | L | | (L) R | |

| | | | |
|---|---|---|---|
| BRUSH | BRUSH | BRUSH | BRUSH |
| (L) | (L) | (L) | (L) |

**Beat 1-2** Step L foot crossing in front of R foot

**3-4** Turn counterclockwise ½ pivoting on L foot and step on R foot

**5-8** Repeat beats 1-4

**9** Brush L foot in

**10** Brush L foot out

**11-12** Brush L foot in, out

**PART V** *CHERKESSIYA*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| CROSS | BACK | SIDE | CROSS | BACK | SIDE | IN | IN |
| L | R | L | R | L | R | L | R |

*REPEAT*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN (LUNGE) | | OUT | CLOSE | IN (LUNGE) | | OUT | CLOSE |
| L | | R | L | R | | L | R |

| | | | | | |
|---|---|---|---|---|---|
| CROSS | PIVOT | IN | HIT | IN | IN |
| L | (L) | R | (L) | L | R |

**Beat 1-6** Double Cherkessiya beginning L foot crossing in front of R foot
**7-8** Repeat beats 15–16 of Basic
**9-16** Repeat beats 1–8
**17-18** Lunge L foot in going down with R knee almost to floor
**19** Step R foot out
**20** Step L foot next to R foot
**21-24** Repeat beats 17–20 with opposite footwork
**25** Step L foot crossing in front of R foot beginning clockwise turn
**26** Pivot clockwise on L foot (complete full turn)
**27** Step R foot in
**28** Hit outside of L shoe with L hand
**29-30** Repeat beats 15–16 of Basic

**NOTE** The Basic is done unless another part is called and dancers return to Basic after any part is executed unless instructed to repeat that part or to do another part.

**TEACHING SUGGESTIONS** Listen to the music and step the microbeat in place. Try the Basic Step of *Syrtaki #7* or *Argos Hasápikos* if either of these dances has been learned. SAY together Part I, the Basic Step of this dance. In small groups work with this part using SAY & DO. Play the music and have the groups dance Part I several times to the music. When Part I is comfortable add Part II (grapevine). Have the students realize that this part is 22 beats in length whereas Part I contained 16 beats. SAY & DO beats 1–8 then add on beats 9–16 and finally beats 17–22. SAY & DO the entire part then add music for several repetitions of this part. Note that it does not fit the musical phrases. Now have students try Parts I and II with one person in each group deciding when to change the part. Add the other parts as students are ready to do so. When all the parts are learned, randomly select them—being sure at first that a part is danced more than once to the music before calling for another part.

618

# Rustemul

(roo-STEH-moo)
Named for a Bolt Used in Yoking Oxen
Romania

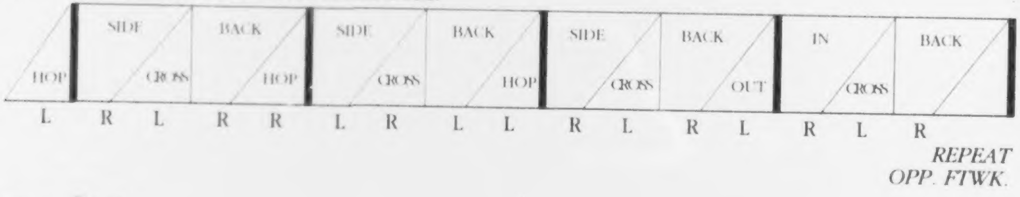
**RECORDING** *Changing Directions* 5

**INTRODUCTION** 8 microbeats

**FORMATION** Line, hands joined in "V" position, arms swing in and out

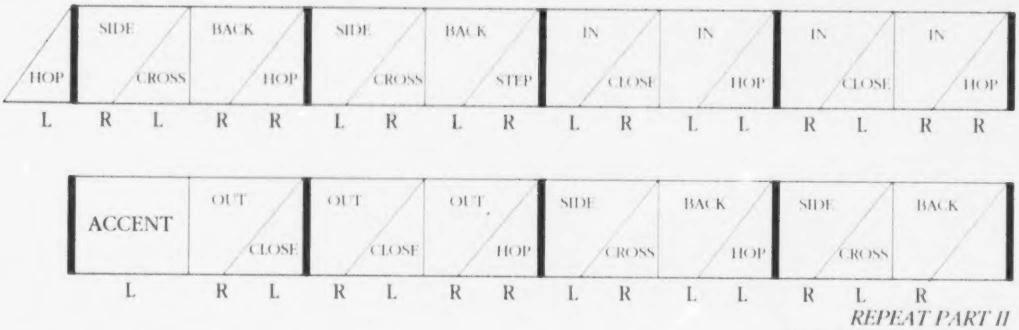
**METER** 3/8
3, 1-2, 3, 1-2

**PART 1** *EACH BOX REPRESENTS A MEASURE*


HOP
SIDE
CROSS
BACK
HOP
SIDE
CROSS
BACK
HOP
SIDE
CROSS
BACK
OUT
IN
CROSS
BACK
L R L R R L R L L R L R L R L R
REPEAT OPP. FTWK.

| Measure | Beat | |
|---|---|---|
| | 3 | Hop L foot in place raising R knee |
| 1 | 1-2 | Step R foot sideward right |
| | 3 | Step L foot crossing in front of R foot |
| 2 | 1-2 | Step R foot crossing in back of L foot |
| | 3 | Hop R foot |
| 3-4 | | Repeat measures 1–2 |
| 5 | | Repeat measure 1 |
| 6 | 1-2 | Step R foot crossing in back of L foot |
| | 3 | Step L foot diagonally out |
| 7 | 1-2 | Step R foot in |
| | 3 | Step L foot crossing in front of R foot |
| 8 | 1-2 | Step R foot crossing in back of L foot |
| | 3 | Hop R foot |
| 9-16 | | Repeat Part I, measure 1–8 with opposite footwork |

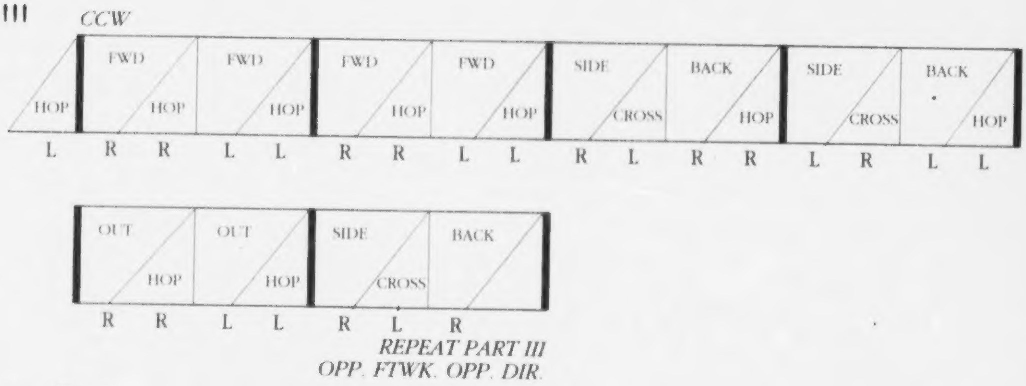
## PART II


HOP
SIDE
CROSS
BACK
HOP
SIDE
CROSS
BACK
STEP
IN
CLOSE
IN
HOP
IN
CLOSE
IN
HOP
L R L R R L R L R L R L L R L R R
ACCENT
OUT
CLOSE
OUT
CLOSE
OUT
HOP
SIDE
CROSS
BACK
HOP
SIDE
CROSS
BACK
L R L R L R R L R L L R L R

*REPEAT PART II*
*OPP. FTWK. OPP. DIR.*

| Measure | Beat | |
|---|---|---|
| | 3 | Hop L foot |
| 1-3 | | Repeat Part I, measure 1–3 |
| 4 | 1-2 | Step L foot crossing in back of R foot |
| | 3 | Step R foot and turn body to face diagonally right |
| 5 | 1-2 | Step L foot sideward in toward the center |
| | 3 | Step R foot next to L foot |
| 6 | 1-2 | Step L foot sideward in |
| | 3 | Hop L foot turning to face diagonally left |
| 7 | | Repeat measure 5 |
| 8 | 1-2 | Repeat measure 6, beats 1–2 |
| | 3 | Hop R foot turning to face diagonally right |
| 9 | | Accent L foot toward center |
| 10 | 1-2 | Step R foot sideward out |
| | 3 | Step L foot next to R foot |
| 11 | 1-2 | Step R foot sideward out |
| | 3 | Step L foot next to R foot |
| 12 | 1-2 | Step R foot sideward out |
| | 3 | Hop R foot |
| 13-16 | | Repeat Part I, measures 1–4, reversing footwork |
| 17-32 | | Repeat Part II, measures 1–16, reversing direction and footwork |

**PART III**


CCW
HOP
FWD
HOP
FWD
HOP
FWD
HOP
FWD
HOP
SIDE
CROSS
BACK
HOP
SIDE
CROSS
BACK
HOP
L R R L L R R L L R L R R L R L L
OUT
HOP
OUT
HOP
SIDE
CROSS
BACK
R R L L R L R
REPEAT PART III
OPP. FTWK. OPP. DIR.

| Measure | Beat | |
|---|---|---|
| 1 | 1-2 | Step R foot forward right |
| | 3 | Hop R foot |
| 2 | 1-2 | Step L foot forward right |
| | 3 | Hop L foot |
| 3-4 | | Repeat measures 1–2 |
| 5-8 | | Repeat Part I, measures 1–4 |
| 9 | 1-2 | Step R foot out behind L heel |
| | 3 | Hop R foot |
| 10 | 1-2 | Step L foot out behind R heel |
| | 3 | Hop L foot |
| 11-12 | | Repeat Part I, measures 1–2 |
| 13-24 | | Repeat Part III, measures 1–12 reversing direction and footwork |

**NOTE** The dance sequence to this recording is as follows:
Part I, II, III, I, II, I ,III, I, II, I, III.

**TEACHING SUGGESTIONS** Play the music and have students walk the steady beat then skip to create the long and short patterns that the dance uses. Teach the dance without the HOP added to any of the parts. Teach Part I having students SAY the pattern without the word HOP, and then SAY & DO. Have students practice individually before the group beat. Use music for Part I. Begin Part II, measures 5–12 noting the change of facing direction on measures 5–8. Follow this section with measures 13–16 and then precede with measures 1–4. Put the entire pattern together and then reverse the footwork and the facing directions. Do Parts I and II to the music. Teach Part III and its repeat. Work on the transitions, Part I to Part II and Part I to III. Note the form of the dance. Dance to the music. When the parts are secure, add the HOP in each part.

# Santa Rita

(SAHN-tah REE-tah)
Saint Rita
Mexico

**RECORDING** *Changing Directions 5*

**INTRODUCTION** 4 microbeats

**FORMATION** Couples in ballroom position facing counterclockwise; male's back to center of circle, male's step given; female opposite footwork except where noted

**PART IA** *CCW (MALE'S FTWK.-FEMALE OPP. FTWK.)*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD / CLOSE | FWD | FWD / CLOSE | FWD | FWD / CLOSE | FWD | FWD / CLOSE | FWD |
| L R | L | R L | R | L R | L | R L | R |

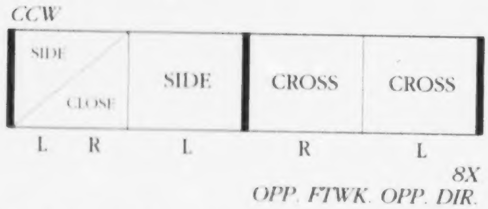
*CW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| CROSS | CROSS | STAMP / STAMP | STEP (ACCENT) | SIDE / CLOSE | SIDE | STAMP | STAMP |
| L | R | (L) (L) | L | R L | R | (L) | (L) |

*REPEAT PART IA*

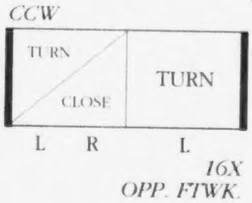
| | |
|---|---|
| **Beat 1-8** | Four Mexican polka steps (two steps) beginning L foot forward counterclockwise |
| **9** | Step L foot across in front of R foot "twist" (facing partner) |
| **10** | Step R foot across in front of L foot "twist" |
| **11 &** | Stamp L foot 2 times |
| **12** | Step L foot with accent |
| **13** | Step R foot sideward right moving clockwise |
| **&** | Step L foot next to R foot |
| **14** | Step R foot sideward right |
| **15-16** | Stamp L foot 2 times |
| **17-32** | Repeat Part IA, beats 1–16 |

**PART IB**


CCW
SIDE
CLOSE
SIDE
CROSS
CROSS
L
R
L
R
L
8X
OPP. FTWK. OPP. DIR.

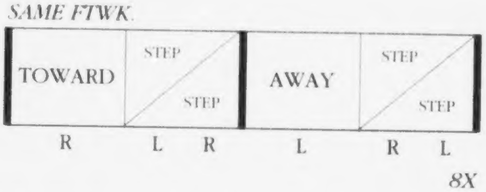
**Beat 1** Step L foot sideward left
**&** Step R foot next to L foot
**2** Step L foot sideward left
**3** Step R foot crossing in front of L "twist"
**4** Step L foot crossing in front of R "twist"
Broken ankle step (outside of R foot is on the floor)
**5-32** Repeat Part II, beats 1–4, seven more times, alternating direction and footwork

**PART IIA**


CCW
TURN
CLOSE
TURN
L
R
L
16X
OPP. FTWK.

**Beat 1-32** Freestyle couple polka (two-step)
Partners hold both hands and use same footwork

**PART IIB**


SAME FTWK.
TOWARD
STEP
STEP
AWAY
STEP
STEP
R
L
R
L
R
L
8X

**Beat 1-2** Balance R foot toward partner with R shoulders adjacent
**3-4** Balance L foot away from partner
**5-6** Male balances R foot toward partner turning female counterclockwise under his R arm; both are now side by side
**7-8** Balance L foot out in tucked position
**9-12** Balance R foot in and L foot out in tucked position
**13-14** Male balances R foot in untucking female
**15-16** Balance L foot out away from one another
**17-18** Balance R foot toward partner (L shoulders adjacent)

**19-20** Balance L foot away from partner

**21-22** Male balances R foot toward partner turning female clockwise under his L arm

**23-24** Balance L foot out in tucked position

**25-32** Balance R foot in and L foot out in tucked position 2 times (do not untuck)

**PART III**

| | |
|---|---|
| STEP / STAMP | BOUNCE / STAMP |
| R (L) | (R) (L) |

*4X*

*OPP. FTWK. OPP. DIR.*

*CW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE / CLOSE | SIDE / CLOSE | SIDE / CLOSE | SIDE / CLOSE | SIDE / CLOSE | SIDE / CLOSE | SIDE / CLOSE | BOUNCE |
| R L | R L | R L | R L | R L | R L | R L | B |

*7X* *2X*

**Beat 1-8** Four taconazo steps beginning R foot

Taconazo step: Step R foot, stamp L heel next to R foot, raise and lower R heel, stamp L heel again

**9-16** Seven push steps beginning R foot and bounce both feet on beat 16

Push step: Step R foot sideward right, step on L ball of foot with heel turned out (uneven rhythm)

**17-32** Repeat beats 1–16 beginning L foot

**BRIDGE**

| *CCW (FEMALE)* | | | | *CCW (BOTH)* | | | |
|---|---|---|---|---|---|---|---|
| TURN | TURN (2) | TURN (3) | TURN (4) | TURN | TURN (2) | TURN (3) | TURN (4) |
| R | L | R | L | R | L | R | L |

**Beat 1-4** Female turns to her left side (male's R hand, female's L hand still are held)

**5-8** Both turn, releasing hands, and return to ballroom position

Move counterclockwise around circle; female opposite footwork

**PART IVA** *(MALE'S FTWK.-FEMALE OPP. FTWK.)*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | STEP | BWD | STEP | FWD | STEP | BWD | STEP |
| L | R | L | R | L | R | L | R |

*CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD (2) | FWD (3) | FWD (4) | FWD | FWD (2) | FWD (3) | FWD (4) |
| L | R | L | R | L | R | L | R |

*PART IV 4X*

**Beat 1-8** Cherkessiya twice, male beginning forward L foot; female backward R foot; male's L hand pumps female's R hand at waist level

**9-16** Eight crazy walks beginning L foot (female R foot backward); male turns unsupported heel out, female turns unsupported ankle over

**17-64** Repeat Part IV, beats 1–16, three more times

**PART IVB**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| HOP (HEEL) | HOP (TOE) | SIDE / CLOSE | SIDE | CROSS | CROSS | TOG | BOUNCE |
| R (L) | R (L) | L R | L | R | L | B | B |

*4X*
*OPP. FTWK. OPP. DIR.*

**Beat 1** Hop R foot extending L heel diagonally sideward

**2** Hop R foot crossing L toe in front of R foot

**3-4** Slide L foot sideward left (SIDE, CLOSE, SIDE)

**5-6** Step R foot crossing in front of L foot, step L foot crossing in front of R foot

**7** Close R foot to L foot (weight on both feet)

**8** Bounce on both feet

**9-32** Repeat Part IVB, beats 1–8, three more times alternating direction and footwork

**PART IA** Repeat Part IA

**PART IB** Repeat Part IB

**PART IA** Repeat Part IA

**TEACHING SUGGESTIONS** Play the music and have students warm up with the TWO-STEP, first alone and then with a partner (male begins L foot and female R foot). Learn Part IA, beats 9–16 with group SAY & DO without a partner (use the correct footwork). Then do all of Part IA with a partner, first with group SAY & DO and then two times with the music. Begin Part IB without a partner and then with a partner, using SAY & DO. Add Part IIA and Part IIB with partners. Note Part IIB uses same footwork for both partners. Do Parts I and II with music. Learn Part III alone and then with a partner. Note the same footwork for both partners. Add the Bridge after Part III. Learn Part IVA alone and then with a partner using SAY & DO. Add the style after the pattern is secure. Add Part IVB alone and then with a partner. Review the parts of the dance with group SAY & DO, making certain the bridges are secure between the parts, and perform to the music.

# Sapari

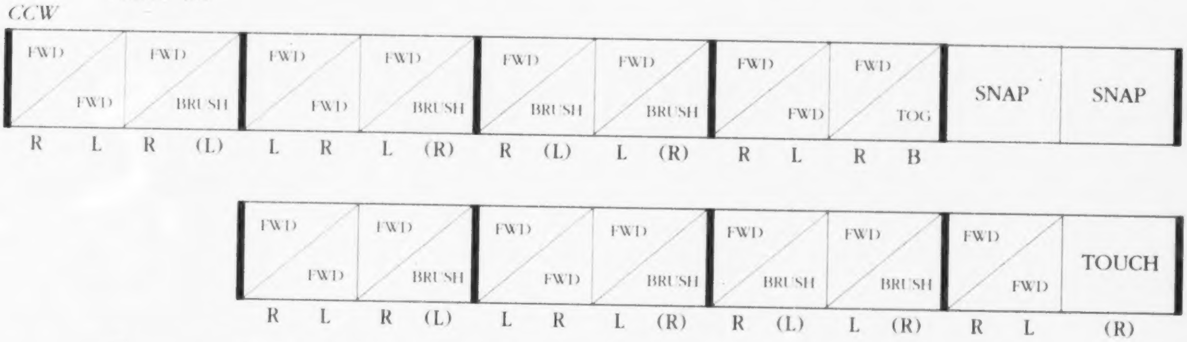
(sah-pah-REE)
Tell It to Me
Israel (Arab)

**RECORDING** *Changing Directions 1*

**INTRODUCTION** 8 microbeats

**FORMATION** Line, R arm straight and L arm bent with the hand in middle of the back

## PART IA



CCW
FWD
FWD
FWD
BRUSH
FWD
FWD
FWD
BRUSH
FWD
BRUSH
FWD
BRUSH
FWD
FWD
FWD
TOG
SNAP
SNAP
R L R (L) L R L (R) R (L) L (R) R L R B
FWD
FWD
FWD
BRUSH
FWD
FWD
FWD
BRUSH
FWD
BRUSH
FWD
BRUSH
FWD
FWD
TOUCH
R L R (L) L R L (R) R (L) L (R) R L (R)

**Beat 1-2** Step R, L, R foot forward moving counterclockwise
**&** Brush L foot forward
**3-4** Repeat beats 1–2 beginning L foot
**5** Step R foot forward
**&** Brush L foot forward
**6** Repeat beats 5 & beginning L foot
**7-8** Step R, L, R foot forward
**&** Bring feet together weight on both
**9-10** Snap fingers to the right then to the left
**11-18** Repeat beats 1–8, ending with a touch of R foot as the line turns side by side facing in

### PART IB

|  |  |  |  |  |  |  |  |  |  |
|---|---|---|---|---|---|---|---|---|---|
| *CCW* |  |  |  |  |  |  |  |  |  |
| SIDE | CROSS | SIDE<br>SIDE | TOUCH | UP | OUT<br>OUT | IN<br>IN | TOG | SNAP | SNAP |
| R | L | R L | (R) | (R) | R L | R L | B |  |  |

|  |  |  |  |  |  |  |  |
|---|---|---|---|---|---|---|---|
| SIDE | CROSS | SIDE<br>SIDE | TOUCH | UP | OUT<br>OUT | IN<br>IN | TOG |
| R | L | R L | (R) | (R) | R L | R L | B |

**Beat 1** Step R foot sideward right
**2** Step L foot crossing in front of R foot
**3 &** Step R, L foot side to side right and left
**4** Touch R foot next to L foot
**5** Raise R knee up
**6** Step R, L foot out
**7** Step R, L foot in
**8** Bring feet together weight on both
**9-10** Snap fingers right side then left side
**11-18** Repeat beats 1–8, end feet together

### PART II

|  |  |  |  |  |  |  |  |
|---|---|---|---|---|---|---|---|
|  | *CW* |  | *CCW* |  | *CW* |  | *CCW* |
| JUMP | FWD<br>FWD | JUMP | FWD<br>FWD | JUMP | FWD<br>FWD | JUMP | FWD<br>FWD |
| B | L R | B | R L | B | L R | B | R L |

|  |  |  |  |  |  |  |  |
|---|---|---|---|---|---|---|---|
| SIDE | CROSS | SIDE<br>SIDE | TOUCH | UP | OUT<br>OUT | IN<br>IN | TOG |
| R | L | R L | (R) | (R) | R L | R L | B |

**Beat 1** Jump on both feet
**2** Run L, R foot to the left, kick legs up behind
**3-8** Repeat beats 1–2 three more times alternating direction
**9-16** Repeat Part IB, beats 1–8

**PART III**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | TOUCH | BACK | TOG | BOUNCE / BOUNCE | SIDE | CROSS / SIDE | CLOSE |
| L | (R) | R | B | B B | L | R L | R |

*REPEAT (END TOG)*

| | | | | |
|---|---|---|---|---|
| JUMP | BOUNCE / CROSS | JUMP | BOUNCE / CROSS | SIDE |
| B | (R) L | B | (R) L | R |

| | | | | | |
|---|---|---|---|---|---|
| SIDE / SIDE | CROSS | SIDE / SIDE | CROSS | FWD / BWD | CLOSE |
| L R | L | R L | R | L R | L |

**Beat 1** Step L foot sideward left
**2** Touch R foot in front of L foot
**3** Step R foot crossing in back of L foot
**4** Step L foot next to R foot weight on both feet
**5** Bounce both heels 2 times
**6** Step L foot sideward left
**7** Step R foot crossing in front of L foot
**&** Step L foot sideward left
**8** Step R foot next to L foot
**9-16** Repeat beats 1–8 ending with weight on both feet
**17** Jump on both feet
**18** Bounce R heel
**&** Step L foot crossing in front of R foot
**19-20** Repeat beats 17–18
**21** Step R foot sideward right
**22** Step L foot sideward left
**&** Step R foot sideward right
**23** Step L foot crossing in front of R foot
**24-25** Repeat beats 22–23 beginning R foot
**26** Step L foot forward facing counterclockwise
**&** Step R foot backward clockwise
**27** Step L foot next to R foot

**TEACHING SUGGESTIONS** Practice the FORWARD, FORWARD, FORWARD, BRUSH of Part IA with group SAY & DO and then with the first part of the music. Learn Part IB with group SAY & DO. Learn Part II, beats 1–8, and add beats 9–16, which are the same as beats 1–8 of Part IB. Do Parts IA, IB, and II to the music. Learn Part III, beats 1–8, with the repeat. Note the repeat ends TOGETHER rather than CLOSE. Add the remainder of Part III. Practice the bridges from one part to another. Do the dance with group SAY & DO and add music.

# Shiru Hashir

(sheer-ROO hah-SHEER)
Sing the Song
Israel

**RECORDING** *Changing Directions 1*

**INTRODUCTION** 12 microbeats (begin dance with vocal)

**FORMATION** Line facing counterclockwise, hands joined

**PART I**

| *CCW* | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | FWD | OUT | IN | OUT | IN | FWD | HOP (KICK) |
| R | L | R | L | R | L | R | R (L) |

| *CW* | | | *CCW* | | | |
|---|---|---|---|---|---|---|
| BWD | BWD | BWD | FWD | HOP (KICK) | STEP<br>STEP | STEP |
| L | R | L | R | R (L) | L R | L |

*REPEAT PART I*

**Beat 1-2** Run R, L foot forward, body low
**3-6** Run R, L, R, L foot side to side, body up
**7-8** Step hop R foot forward; kick the L leg forward on hop
**9-11** Run L, R, L foot backward
**12-13** Step hop R foot forward; kick L leg forward on hop
**14-15** Step L, R, L foot in place
**16-30** Repeat Part I, beats 1-15

**PART II**

| *FACE CENTER* | | | | | | | |
|---|---|---|---|---|---|---|---|
| SCUFF | SIDE | SCUFF | SIDE | SCUFF | SIDE | SCUFF | SIDE |
| (R) | R | (L) | L | (R) | R | (L) | L |

|  |  |  |  |  |  |  |  |
|---|---|---|---|---|---|---|---|
| *CCW* |  |  |  |  |  |  |  |
| SIDE |  | BACK | HOP | SIDE |  | BACK | HOP |
| R |  | L | L | R |  | L | L |

|  |  |  |  |  |  |  |  |
|---|---|---|---|---|---|---|---|
| SIDE |  | BACK | HOP | SIDE |  | BACK | HOP |
| R |  | L | L | R |  | L | L |

|  |  |  |  |  |  |  |  |
|---|---|---|---|---|---|---|---|
| CROSS | BACK | SIDE | CROSS | BACK | SIDE | CROSS | BACK |
| R | L | R | L | R | L | R | L |

|  |  |  |  |
|---|---|---|---|
|  | *CCW* | *CCW* |  |
| SIDE | FWD | BWD | BWD |
| R | L | R | L |

**Beat 1** Scuff R heel in place
**2** Leap R foot sideward right
**3-4** Repeat beats 1–2 to the left
**5-8** Repeat beats 1–4
**9-10** Step R foot sideward right; bend body down swinging arms out
**11-12** Step hop L foot crossing in back of R foot, body up, arms swing in
**13-24** Repeat beats 9–12, three more times
**25** Step R foot crossing in front of L foot
**26** Step L foot crossing in back of R foot
**27** Step R foot sideward right
**28-30** Repeat beats 25–27 beginning L foot
**31-33** Repeat beats 25–27
**34** Step L foot forward moving counterclockwise
**35** Step R foot backward moving counterclockwise (leaping to make turn)
**36** Step L foot backward and turn to face counterclockwise to begin dance

**TEACHING SUGGESTIONS** Play the music and have students step to the microbeat. Learn beats 1–8 then beats 9–15 with group SAY & DO. Practice beats 7–11 and then put beats 1–15 together. Do with group SAY & DO and then with music 2 times. Learn Part II beats 1–8 and then beats 9–24. Put these sections together. Add Part II beats 25–32 and finally beats 33–36. Put all of Part II together with group SAY & DO Be certain the bridges are secure between sections and then perform to music.

# Trei Pâzeşte Bâtrinesc

(tray puh-ZESH-teh bah-trih-NESK)
Three Times Be Careful—the Old Ones
Romania (Oltenia)

**RECORDING** *Changing Directions 6*

**INTRODUCTION** 16 microbeats

**FORMATION** Short lines, "T" position

**PART 1A**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| STEP | BICYCLE | STEP | STAMP | STEP | BICYCLE | STEP | STAMP |
| R | (L) | L | (R) | R | (L) | L | (R) |

*REPEAT*

**Beat 1** Step R foot in place
**2** Circle L leg as pedaling a bicycle
**3** Step L foot next to R foot
**4** Stamp R foot leaning in on stamp
**5-16** Repeat Part 1, beats 1–4, three more times

**PART 1B**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SLAP | SLAP | SIDE<br>BACK | SIDE | SLAP | SLAP | SIDE<br>BACK | SIDE |
| (R) | (R) | R L | R | (L) | (L) | L R | L |

*REPEAT*

**Beat 1-2** Slap R foot in 2 times (leg straight), bend body in
**3** Step R foot sideward right
**&** Step L foot crossing in back of R foot
**4** Step R foot sideward right
**5-8** Repeat Part II, beats 1–4, beginning L foot to left
**9-16** Repeat Part II, beats 1–8

**PART IIA**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| CROSS<br>BACK | SIDE | CROSS<br>BACK | SIDE | IN<br>OUT | STEP<br>STEP | IN<br>OUT | STEP<br>STEP |
| R L | R | L R | L | R L | R L | R L | R L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN<br>OUT | STEP<br>STEP | CROSS<br>SIDE | CROSS<br>SIDE | CROSS<br>BACK | SIDE<br>CROSS | BACK<br>SIDE | SLAP |
| R L | R L | R L | R L | R L | R L | R L | (R) |

**Beat 1** Step R foot crossing in front of L foot

**&** Step L foot crossing in back of R foot

**2** Step R foot slightly sideward right

**3-4** Repeat beats 1–2 beginning L foot

**NOTE** Beats 1–3 are done with a leaping style.

**5** Step R foot in toward center with accent (face clockwise)

**&** Step L foot out from center

**6** Step R foot next to L foot

**&** Step L foot next to R foot

Locomotive

**7-10** Repeat beats 5–6, two more times

**11-12** Two Closed Rida steps moving clockwise beginning R foot

**13** Step R foot crossing in front of L foot

**&** Step L foot crossing in back of R foot

**14** Step R foot slightly sideward right

**&** Step L foot crossing in front of R foot

**15** Step R foot crossing in back of L foot

**&** Step L foot slightly sideward left

**16** Slap R foot in

**PART IIB**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| CROSS<br>SIDE | CROSS<br>SIDE | CROSS<br>SIDE | CROSS | CROSS<br>SIDE | CROSS<br>SIDE | CROSS<br>SIDE | CROSS |
| R L | R L | R L | R | L R | L R | L R | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| CROSS<br>SIDE | CROSS<br>SIDE | CROSS<br>SIDE | CROSS | CROSS | CROSS | CROSS | SLAP |
| R L | R L | R L | R | L | R | L | (R) |

| | | |
|---|---|---|
| **Beat 1** | Step R foot crossing in front of L foot | Body low and forward |
| **&** | Step L foot sideward left | |
| **2-3** | Repeat beats 1 & two more times | |
| **4** | Step R foot crossing in front of L foot with accent | |
| **&** | Swing L foot around in front of R foot | |
| **5-8** | Repeat beats 1–4 beginning L foot to the right | |
| **9-12** | Repeat beats 1–4 | |
| **13** | Leap L foot crossing in front of R foot | |
| **14** | Leap R foot crossing in front of L foot | |
| **15** | Leap L foot crossing in front of R foot | |
| **16** | Slap R foot in | |

**TEACHING SUGGESTIONS** Have students SAY & DO Part IA and IB. Now try it with the music. Warm up doing the DOUBLE CHERKESSIYA pattern, CROSS/BACK, SIDE; CROSS/BACK, SIDE. Work on the "locomotive" pattern of Part IIA, beats 5–10. Use individual tempo before doing it in a common beat. Now put together beats 1–10. Add on beats 11–12 and finally beats 13–16. Be certain the transition from Part IB to IIA is secure and add music for these three sections. Learn Part IIB with group SAY & DO and put together Parts IIA and IIB. Add the transition back to Part IA. Do the entire dance with group SAY & DO and add music.

# U'va'u Ha'ovdim

(oo-vah-OO hah-ohv-DEEM)
The Lost Ones Will Come Back
Israel

**RECORDING** *Changing Directions 5*

**INTRODUCTION** 24 microbeats

**FORMATION** Lines in grid pattern; everyone facing *East*, no hands joined

**INTRO**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | SNAP | SIDE | SNAP | SIDE | SNAP | SIDE | SNAP |
| R | | L | | R | | L | |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | STEP | OUT | STEP | IN / PIVOT | IN | IN | CLOSE |
| R | L | R | L | R (R) | L | R | L |

*REPEAT INTRO*

**Beat 1-2** Step R foot sideward right with snap on beat 2 (arms sway right overhead)

**3-4** Step L foot sideward left with snap on beat 4 (arms sway left overhead)

**5-8** Repeat beats 1–4

**9-12** Cherkessiya beginning R foot

**13** Step R foot in and pivot ½ clockwise

**14** Step L foot in (backing up)

**15** Step R foot in (backing up)

**16** Step L foot next to R foot

**17-32** Repeat beats 1–16 beginning in opposite facing direction

**PART I** *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | CLOSE | SIDE | CLOSE | SIDE | CLOSE | SIDE | CLOSE |
| R | L | R | L | R | L | R | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | IN | OUT | OUT | IN | IN | OUT | OUT |
| R | L | R | L | R | L | R | L |

*CW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| CROSS | SIDE | CROSS | SIDE | CROSS | SIDE | CROSS | SIDE |
| R | L | R | L | R | L | R | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | IN | OUT | OUT | IN | IN | OUT | OUT |
| R | L | R | L | R | L | R | L |

**Beat 1** Step R foot sideward right (gesture with both hands away from the body)
**2** Step L foot next to R foot (pull arms toward you)
**3-8** Repeat beats 1–2, three more times
**9-10** Step R, L foot diagonally in right (bring arms up, palms face you)
**11-12** Step R, L foot diagonally out (bring arms down)
**13-16** Repeat beats 9–12 on left diagonal
**17-24** Repeat beats 1–8, beginning R foot crossing in front of L foot (move sideward left )
**25-28** Step R, L foot on left diagonal in and out
**29-32** Step R, L foot on right diagonal in and out

**PART II**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | IN<br>(2) | IN<br>(3) | IN<br>(4) | IN<br>PIVOT | IN | IN | CLOSE |
| R | L | R | L | R (R) | L | R | L |

*4X*
*4 DIR.*

**BRIDGE**

| | | | |
|---|---|---|---|
| SIDE | | SIDE | |
| R | | L | |

638

**Beat 1-4** Step R, L, R, L foot (bend and come up with arms in front)—*East*

**5** Step R foot in (snap fingers) with ½ pivot clockwise

**6** Step L foot in (backing up)

**7** Step R foot in (backing up)

**8** Step L foot next to R foot

**9-16** Repeat beats 1–8 moving in the opposite direction—*West* (end with ¼ turn right)

**17-24** Repeat beats 1–8 (move new direction)—*North*

**25-32** Repeat beats 1–8 in fourth direction—*South* (end with ¼ turn right to face beginning direction)

**33-34** Step R foot sideward right facing *East*

**35-36** Step L foot sideward left

**PART III**

| IN | IN<br>(2) | IN<br>(3) | IN<br>(4) | CROSS | | CROSS | |
|---|---|---|---|---|---|---|---|
| R | L | R | L | R | | L | |

*4X*
*4 DIR.*

| IN | STEP | OUT | STEP | IN<br>PIVOT | IN | IN | CLOSE |
|---|---|---|---|---|---|---|---|
| R | L | R | L | R (R) | L | R | L |

**Beat 1-4** Step R, L, R, L foot in (raise joined hands)—*East*

**5-6** Step R foot crossing in front of L foot

**7-8** Step L foot crossing in front of R foot; on beat 4 turn ¼ left to face *North*

**9-16** Repeat beats 1–8 keeping arms joined high and turn ¼ left to face *West* (during these 8 beats lines should move close together)

**17-24** Repeat beats 1–8 arms still joined and turn ¼ left to face *South* (arms crossed in front of body)

**25-32** Repeat beats 1–8 arms still joined

**33-36** Cherkessiya beginning R foot with hands joined

**37** Step R foot in with ½ pivot clockwise (release hands)

**38** Step L foot in (backing up)

**39** Step R foot in (backing up)

**40** Step L foot next to R foot

Repeat Parts I, II, III 2 times; each time begin facing new direction (*North, West*)

Fourth time begin with Part III (facing *South*)

**PART I** Repeat Part I facing the original direction (*East*)

**ENDING** Raise arms overhead and turn body clockwise; keep turning with everyone moving toward the center of the group

**TEACHING SUGGESTIONS** Play the music and have students move to the microbeat and also do the CHERKESSIYA step to the same beat. Practice the IN/PIVOT, IN, IN, CLOSE turning ½ around on the pivot (body turns clockwise). Practice IN, IN, IN, IN; CROSS, REST, CROSS, REST. Students should work with the compass directions before trying to learn this dance, so these directions are secure. Learn the Intro with group SAY & DO and perform it to the music facing *East* and then *West*. Learn Part I and add it to the Intro. Dance the 2 sections to music. Add Part II. The moving directions for the four times this part is done are *East* (the facing direction for the start of the dance), *West*, *North*, and *South*. At the end of Part II the two SIDE steps bring the dance back to facing the starting direction–*East*. Add Part III. The moving directions for the 4 times are *East*, *North*, *West*, and *South*. This part ends with dancers facing *North* to begin Part I in the new direction. Do the dance with music. A reminder to omit the arm styling when the dance is first learned.

# Vulpița

(vool-PEW-tsah)
The Little Fox
**Romania (Oltenia)**

**RECORDING** *Changing Directions 6*

**INTRODUCTION** 16 microbeats

**FORMATION** Closed circle facing center, hands held in "V" position

**PART IA**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | HOP | OUT | HOP | IN | IN | IN | HOP |
| L | L | R | R | L | R | L | L |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | HOP | SIDE | HOP | OUT | OUT | OUT | HOP |
| R | R | L | L | R | L | R | R |

**Beat 1-2** Step hop in beginning L foot
**3-4** Step hop out beginning R foot
**5-8** Schottische in beginning L foot
**9-10** Step hop diagonally sideward out beginning R foot
**11-12** Step hop sideward left beginning L foot
**13-16** Schottische diagonally right out beginning R foot

**PART IB** *CW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| FWD | HOP | FWD | HOP | SIDE | CLOSE | SIDE | CLOSE |
| L | L | R | R | L | R | L | R |

*CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| SIDE | CLOSE | FWD | HOP | FWD | HOP | FWD | FWD |
| L | R | L | L | R | R | L | R |

**Beat 1-2** Step hop L foot forward clockwise beginning L foot
**3-4** Step hop R foot forward clockwise
**5-10** Side close sideward left 3 times beginning L foot
**11-12** Step hop L foot forward clockwise
**13-14** Step hop R foot forward counterclockwise
**15** Step L foot forward counterclockwise
**16** Leap R foot forward

**PART IIA** *CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| CROSS | SIDE | BACK | SIDE | FWD | FWD | FWD | HOP |
| L | R | L | R | L | R | L | L |

*REPEAT OPP. DIR. OPP. FTWK.*

**Beat 1-4** Grapevine beginning L foot crossing in front of R foot
**5-7** Run L, R, L foot counterclockwise
**8** Hop L foot turning to move clockwise, body low
**9-16** Repeat Part IIA, beats 1–8 clockwise

**PART IIB**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| IN | HOP | IN | HOP | OUT | OUT | OUT | HOP |
| L | L | R | R | L | R | L | L |

*CCW*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| CROSS | SIDE | CROSS | SIDE | CROSS | SIDE | CROSS | HOP |
| R | L | R | L | R | L | R | R |

**Beat 1-2** Step hop L foot in toward center of circle
**3-4** Step hop R foot in turning ½ left on hop to face out of circle
**5-8** Schottische beginning L foot moving out of circle (join hands again)
**9** Step R foot crossing in front of L foot moving counterclockwise (facing out)
**10** Step L foot sideward left

**11–14** Repeat beats 9–10 two times

**15–16** Step hop beginning R foot crossing in front of L foot; turn ½ left to face center

**TEACHING SUGGESTIONS** Play the music and have students warm up the STEP HOP in all directions. SAY Part IA then SAY & DO several times. Try it with the music. Do Part IB, beats 1–10, with group SAY & DO, and add on beats 11–16. Dance Part IA and IB with music. SAY Part IIA then SAY & DO. SAY then SAY & DO Part IIB, beats 1–8, noting the ½ turn before traveling out. Add on beats 9–16 noting the ½ turn on beat 16. SAY & DO the entire dance, working in small groups before the full group. Add music.

## Appendix A

# List of Beginning Folk Dances by Level of Difficulty

## Level I 90

- ***Single alternating locomotor movement patterns 91***
  - Big Circle Dance (simplified) *United States* 119
  - Cherkessiya (simplified) *Israel* 279
  - Fjäskern *Sweden* 93
  - Haya Ze Basadeh *Israel* 95
  - Irish Stew *United States* 97
  - La Raspa (simplified) *Mexico* 210
  - Les Saluts *French-Canada* 99
  - The Little Shoemaker *United States* 101
  - Progressive Circle Dance *United States* 104
  - Sneaky Snake *United States* 106
  - Tant' Hessie (simplified) *South Africa* 221
  - Te Ve Orez *Israel* 108
  - Troika *Russia* 110
  - Two-Part Dance *United States* 112
  - Ve David (simplified) *Israel* 225
  - Yankee Doodle *United States* 114

## Level II 116

- ***Recurring 2-beat nonlocomotor movement sequences 117***
  - Big Circle Dance* *United States* 119
  - Count 64* *United States* 120
  - Sliding* *United States* 122
  - Zigeunerpolka* *United States (German Melody)* 124
- ***Three nonlocomotor movements plus one locomotor movement 127***
  - Alley Cat* *United States* 129
  - Djurdjevka Kolo* *Serbia (Yugoslavia)* 132
  - Pata Pata I* *South Africa (United States Novelty)* 134

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*To further simplify these dances, no R foot or L foot needs to be specified

- ***Three alternating locomotor movements plus one nonlocomotor movement 137***
  - Close Encounters* *United States* 139
  - The Hustle *United States* 141
  - Işte Hendek *Turkey* 143
- ***Recurring 2-beat locomotor sequences moving sideward 147***
  - Bannielou Lambaol *France (Brittany)* 149
  - Erev Shel Shoshanim *Israel* 151
  - Ersko Kolo (simplified) *Serbia (Yugoslavia)* 342
  - Nigun *United States* 154
  - Oh, How Lovely *United States* 156
- ***Alternating 2-beat sequences 159***
  - Áis Giórgis *Greece* 161
  - Amos Moses *United States* 163
  - Debka Daluna (simplified) *Israel (Arab)* 196
  - Dimna Juda *Macedonia (Yugoslavia)* 165
  - Hasápikos *Greece* 167
  - Pravo Horo *Bulgaria* 169
  - Tipsy I* *United States* 171
- ***Two different 2-beat sequences performed one time 175***
  - Adje Noga Za Nogama *Croatia (Yugoslavia)* 177
  - Bulgarian Dance #1 *Bulgaria* 179
  - Gaelic Waltz *United States (Scottish Melody)* 181
  - Kendimé *Turkey* 182
  - Pata Pata II *South Africa* 184

## Level III 186

- ***Uneven timing of movement sequences 187***
  - Bele Kawe *Africa (Creole) (Caribbean Island of Carriacou)* 189
  - Chiotikos *Greece* 192
  - Cumberland Square *England* 194
  - Debka Daluna *Israel (Arab)* 196
  - Dučec *Croatia (Yugoslavia)* 198
  - Hora Medura (simplified) *Israel* 300
  - Hora Pe Gheaţa (simplified) *Romania* 377
  - Hot Pretzels I *United States* 200
  - Hot Pretzels II *United States* 203
  - Jamaican Holiday I *United States* 205
  - Körtanc *Hungary* 208
  - La Raspa *Mexico* 210

Limbo Rock *United States* 212
Man in the Hay *Germany* 214
Plješkavac Kolo (simplified) *Serbia (Yugoslavia)* 355
Sham Hareh Golan *Israel* 217
Tanko Bushi *Japan* 219
Tant' Hessie *South Africa* 221
Toi Nergis *Armenia* 223
Ve David *Israel* 225
Zemer Atik *Israel (Chassidic)* 227

- ***Recurring 4-beat sequences 229***
  - Good Old Days *United States* 231
  - Popcorn *United States* 233
  - Twelfth Street Rag *United States* 236
- ***Alternating 4-beat movements 239***
  - Alunelul *Romania* 241
  - Bossa Nova *United States (Latin Melody)* 243
  - Instant Success *United States* 246
  - Irish Mixer *United States* 250
  - Jamaican Holiday II *United States* 252
  - Joe Clark Mixer *United States* 254
  - Spanish Coffee *United States* 257
  - Tipsy II *United States* 260
  - Ugros *Hungary* 262
- ***Complex use of space 267***
  - Apat-Apat *Philippines* 269
  - Hole in the Wall *England* 271
  - Mexican Mixer *Mexico* 273
  - Soldiers' Joy (Contra) *United States* 275

## Even Dance Steps 277

- ***CHERKESSIYA 278***
  - Cherkessiya *Israel* 279
  - Ciocarlanul *Romania* 282
  - Mechol Hagat *Israel* 284
- ***GRAPEVINE and GRAPEVINE PATTERN 287***
  - Armenian Misirlou [also Sirdes] *Armenia* 289
  - Corrido *Mexico* 291
  - Debka Le Adama *Israel (Arab)* 294
  - Dimna Juda Mamo *Macedonia (Yugoslavia)* 296

  - Dirlada [sometimes Dirlanda] *Greece* 298
  - Hora Medura *Israel* 300
  - Mayim *Israel* 302
  - Romanian Hora *Israel* 304
  - Sweet Girl (Sirun Akhchik) *Armenia* 306
- ***STEP HOP 309***
  - Branle Normand *France* 311
  - Debka Kurdit *Israel (Arab)* 313
  - D'Hammerschmiedsgsell'n *Germany* 316
  - Hora *Israel* 319
  - Machar *Israel* 321
  - Makazice Kolo *Serbia (Yugoslavia)* 323
  - Niguno Shel Yossi *Israel* 325
  - Seven Jumps *Denmark* 327
  - Shibolet Basadeh *Israel* 329
  - Sicilian Tarantella [or Tarentella Siciliana] *Italy (Sicilian)* 331
- ***SCHOTTISCHE 335***
  - Bekendorfer Quadrille *Germany* 337
  - Carnavalito *Bolivia (Andean)* 340
  - Ersko Kolo *Serbia (Yugoslavia)* 342
  - Fado Blanquita *Brazil/Portugal* 344
  - Frunza *Romania* 347
  - Ken Yovdu *Israel (Arab)* 349
  - Korobushka *Russia* 351
  - Kuma Echa *Israel* 353
  - Plješkavac Kolo *Serbia (Yugoslavia)* 355
  - Road to the Isles *Scotland* 357
  - Salty Dog Rag *United States* 359
  - Savila Se Bela Loza *Serbia (Yugoslavia)* 361
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## Uneven Dance Steps 365

- ***THREE STEP 367***
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  - Hora Agadati *Israel* 372
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  - Hora Pe Gheaţa *Romania* 377

- ***TWO-STEP 379***
  - Danish Sextur [or Familie Sextur] *Denmark* 381
  - Hashual *Israel* 384
  - Hora Hassidit *Israel (Chassidic)* 386
  - Jambo *Ghana, West Africa* 388
  - Makedonikos Horos *Greece (Macedonia)* 391
  - Misirlou-Kritikos *(Greece)* 393
  - Nebesko Kolo *Serbia (Yugoslavia)* 395
  - Sellenger's Round *England* 397
- ***YEMENITE 401***
  - Hineh Ma Tov *Israel (Yemenite)* 403
  - Le'Or Chiyuchech *Israel (Yemenite)* 405
  - Ma Na'Vu *Israel (Yemenite)* 407
  - Sapri Tama *Israel (Yemenite)* 409
- ***POLKA 411***
  - Doudlebska Polka *Czechoslovakia* 413
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## Appendix B

# List of Intermediate Folk Dances by Level of Difficulty

### Level 1 419

Ahavat Hadassah *Israel (Yemenite)* 421
Bat Tsurim *Israel* 423
Circle Csárdás *Hungary* 426
Danish Masquerade *Denmark* 428
Debka Chag *Israel (Arab)* 430
Harmonica *Israel* 432
Hora Chadera *Israel (Chassidic)* 434
Hora Nirkoda *Israel* 437
Horehronsky Csárdás *Slovakia* 439
Ivanica [or Ivanice] *Macedonia (Yugoslavia)* 443
Kalamatianos *Greece* 445
Karagouna *Greece* 447
Kritikos Syrtos *Greece (Crete)* 450
La Bastringue *French-Canada* 453
Lamnatseach *Israel* 455
Legnala Dana *Macedonia (Yugoslavia)* 457
Le Laridé *France (Brittany)* 459
Lemonaki *Greece (Macedonia)* 460
Likrat Shabat *Israel (Yemenite)* 462
Milanovo Kolo *Serbia (Yugoslavia)* 465
Neda Grivne *Serbia (Yugoslavia)* 467
Rav B'rachot *Israel* 469
Ronee Bat Tsion *Israel* 472
Rumunjsko Kolo *Serbia (Yugoslavia)* 474
Sauerländer Quadrille #5 *Germany* 476
Sheikani *Assyria* 479
Silivriano (Kykladitikos Syrtos) *Greece* 481
Skudrinka *Macedonia (Yugoslavia)* 483
Somogy (Girls' Dance) *Hungary* 485
Soultana *Greece* 488

Sulam Ya'akov *Israel* 490
Trata *Greece* 492
Trŭgnála Rumjana (or Trâgnala) *Bulgaria* 494
Tsakonikos *Greece* 496
Tsamikos *Greece* 498
Tzlil Zugim *Israel (Yemenite)* 502
Tzadik Katamar *Israel (Yemenite)* 504
Uri Zion *Israel* 506
Vranjanka (Săno Dŭso) *Serbia (Yugoslavia)* 508
Yibanei Hamigdash *Israel* 510

## Level II 513

Ajde Jano *Serbia (Yugoslavia)* 515
Ana Halach Dodech *Israel* 517
At Va'ani *Israel (Yemenite)* 519
Azul Cielo *Mexico* 521
Bisdot Bet-Lechem *Israel* 524
Debka Dayagim *Israel (Arab)* 526
Dragaicuţa *Romania* 529
Eleno Mome *Bulgaria* 531
Eretz Zavat *Israel* 533
Erev Ba *Israel* 536
Hadarim *Israel* 538
Hora de la Rişipiţi *Romania* 540
Hora Or *Israel* 543
Ikariotikos *Greece* 546
Irish Lilt *Ireland* 549
Kalu Raglayim *Israel* 553
Katia *Russia* 555
Ki Hivshiloo *Israel (Yemenite)* 557
Kol Dodi *Israel (Arab)* 559
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Lakodalmi Tánc *Hungary* 565
Lech Lamidbar *Israel* 569
Olahos *Hungary* 571
Pasarelska *Bulgaria* 574
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Argós Hasápikos *Greece* 592
Bat Arad *Israel* 596
Betof Utzlil *Israel (Yemenite)* 598
Dajčovo Horo *Bulgaria* 601
Debka Druz *Israel (Arab)* 603
Dodi Li *Israel (Yemenite)* 606
Dror Yikra *Israel (Yemenite)* 609
Fatiše Kolo *Serbia (Yugoslavia)* 612
Haroa Haktana *Israel* 614
Hashachar *Israel (Yemenite)* 616
Hora Chemed *Israel* 619
Hora Eilat *Israel* 621
Horat Hasor *Israel (Arab)* 623
Kulsko Horo *Bulgaria* 625
Mîndrele *Romania* 630
Mishal *Israel (Arab)* 634
Pentozális *Greece (Crete)* 636
Rebetic Hasápikos *Greece* 639
Rustemul *Romania* 644
Santa Rita *Mexico* 647
Sapari *Israel (Arab)* 652
Shiru Hashir *Israel* 656
Trei Păzeşte Bâtrinesc *Romania (Oltenia)* 659
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# Appendix C

# Suggested Lesson Sequence: Beginning Folk Dance Unit for Older Students*

**Ages**: Students in grades 3–6, middle or high school students, adults

**Length of class**: 45 minutes to 1 hour

This lesson sequence is based on my firm belief that beginning students (including older students) must experience a broad base of locomotor movement experiences before moving on to more difficult folk dance steps and patterns. Therefore, the lesson sequence includes **Locomotor Movement I, II,** and **III** activities but does not include **Even** and **Uneven Folk Dance Steps**. The lesson sequence covers ten class periods. Upon completion of the sequence, students will be ready for **Even** and **Uneven Folk Dance Steps**. Those teachers who have time for more lessons can refer to the section in Chapter 3 on introducing **Even** and **Uneven Dance Steps** to beginners, as well as to Appendix A, "List of Beginning Folk Dances by Level of Difficulty," for specific dances.

Each dance mentioned here is described in Chapter 7. Since each of these descriptions includes lead-up activities and teaching suggestions, I will not repeat that information here.

### *Lesson 1*

- *Big Circle Dance:* Use musical selections such as "Cobbler's Reel"/"Gaspé Reel" and "Rakes of Mallow." Have the group copy a visual follow-the-leader sequence. If the students experience difficulty, add aural cues.
- *Fjäskern* (circle modification version)
- *Sliding*
- *Zigeunerpolka*
- *Pata Pata I*
- *Troika*

### *Lesson 2*

- *Big Circle Dance:* Use different music than in the first lesson, such as "Rakes of Mallow."
- Review: *Fjäskern, Troika, Sliding*
- New: *Djurdjevka Kolo;* teach the "TOUCH, TOUCH, TOUCH, STEP" to be used; *Alley Cat*
- Review: *Pata Pata I, Zigeunerpolka*

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*Although the teaching sequence outlined in Chapter 2 can be used with any age group (ages seven on), I offer the suggestions here especially for those teachers who are working with upper-elementary-aged students, adolescents, and adults.

*Lesson 3*

- *Big Circle Dance:* Add sequences such as the TOUCH, TOUCH, TOUCH, STEP.
- Review: *Alley Cat, Djurdjevka Kolo*
- New: *Haya Ze Basadeh, The Little Shoemaker*
- Review: *Pata Pata I*
- Introduce three locomotor movements plus one nonlocomotor movement.
- New: *Close Encounters, Işte Hendek*

*Lesson 4*

- Requests (2): Let students choose two dances from a list of all the dances that have been taught and reviewed.
- Review: *Haya Ze Basadeh, The Little Shoemaker*
- New: Introduce sideward movement, *Bannielou Lambaol, Hora Medura* (simplified)
- Review: *Close Encounters, Işte Hendek*
- New: *Nigun*

*Lesson 5*

- *Big Circle Dance:* Include 2-beat and alternating 2-beat foot patterns.
- Requests (2)
- Review: *Bannielou Lambaol, Hora Medura*
- New: *Tipsy, Bele Kawe* (simplified)
- Review: *Nigun*
- Request (1)

*Lesson 6*

- Requests (2)
- Review: *Tipsy, Bele Kawe*
- New: Introduce the rhythm pattern 1, 2, 3 &, 4 with *Limbo Rock* and *Plješkavac Kolo*.
- Request (1)

*Lesson 7*

- Requests (2)
- Review: *Limbo Rock* and *Plješkavac Kolo*
- New: *Hot Pretzels I* and *Chiotikos*
- Request (1)

*Lesson 8*

- Big Circle warm-up
- Requests (2)
- Review: *Hot Pretzels I* and *Chiotikos*
- New: Introduce 4-beat recurring foot patterns, *Popcorn, Hasápikos*
- Request (1)

*Lesson 9*

- Requests (2)
- Review: *Popcorn* and *Hasapikos.* (Do additional variations if the group is doing well with those presented in the preceding lesson.)
- New: *Hora Pe Gheaţa* (simplified version); teach without the arm pattern, *Twelfth Street Rag.*

*Lesson 10*

- Rhythmic warm-up
- Review: *Hora Pe Gheaţa; Twelfth Street Rag*
- Requests: Finish this last class with all requests that have been planned with the class in advance.

# Appendix D

## Training Options

The following training opportunities are available in the "Education Through Movement: Building the Foundation" program:

**One-day and two-day High/Scope-cosponsored workshops** offered across the country during the school year

**Summer institutes**—two-week courses leading to a Certified Teacher credential (two summers) or an Endorsed Educator or Endorsed Trainer credential (three summers)

**School district and agency-sponsored workshops and training leading to a Certified Teacher credential (four one-week sessions over two years)**

**National, regional, state, and local conferences** that include sessions on the "Education Through Movement" program's approach

By taking advantage of one of the above training opportunities, you will be able to join the network of caring adults who use purposeful movement-based active learning to make a significant difference in the lives of thousands of students.

For further information, please contact the Training Coordinator through the following:

High/Scope Educational Research Foundation
600 North River Street
Ypsilanti, MI 48198-2898
(313) 485-2000

Our e-mail address is training@highscope.org.

Also visit our Web site at http://www.highscope.org

## Appendix E

# Glossary

## Language-to-Movement Terms

### *Language Terms*

**BEAT** The underlying steady pulse of the rhyme, song, or recorded/live music.

**RHYTHM** Groupings of beats, divided beats, and rests. Action within and among the beats.

**TEMPO** The speed of the movement in one's own beat, in the partner's or group's common beat, or in the recording.

### *Basic Locomotor Movements (Even)*

**HOP** A transfer of weight from one foot to the *same* foot. Executed with an even beat. May be done in place or by proceeding in any direction. (If the hopping foot is changed, a leap is performed.)

**JUMP** A transfer of weight from one foot or both feet to *both* feet. Executed with an even beat. May be done in place or by proceeding in any direction.

**LEAP** A transfer of weight from one foot to the other foot. Both feet are off the floor in the transfer. Greater height or distance is used than in the run. Executed with an even beat. May proceed in any direction.

**RUN** A transfer of weight from one foot to the other foot. Both feet are off the floor momentarily before the transfer of weight. Executed with an even beat, which often is faster than the beat used for the walk. May proceed in any direction.

**WALK** A transfer of weight from one foot to the other foot. One foot always is in contact with the floor. Executed with an even beat, which allows the same amount of time between each step. May proceed in any direction.

### *Basic Locomotor Movements (Uneven)*

**GALLOP** A forward or backward movement. One foot steps then the other foot closes; the step takes more time than the close (uneven rhythm). The same foot always leads. This is the easiest of the basic uneven locomotor movements.

**SKIP** A combination of a step and a hop executed in an uneven rhythm. Same rhythmic pattern as the gallop and slide. The time interval of the hop is shorter than the step. The skip may proceed in any direction. The leading foot changes with each skip.

**SLIDE** A sideward gallop. Same rhythmic pattern as the gallop. The same foot leads sideward followed by a close of the opposite foot. The side step takes more time than the close (uneven rhythm).

### *Other Movement Terms*

**BUZZ TURN** A movement in which partners, using the shoulders-waist or social dance position, turn 360° in a forward direction with a series of steps using divided beats. The right foot leads.

**CAMEL ROLL** A movement from the forward foot to the backward foot to the forward foot again. The hips describe a movement in the shape of a "C."

**CHARLESTON STEP** (simplified) A step forward, a forward kick of the free leg, a step backward from the kick, and a touch of the free leg backward.

**CORNER** In partner formation, the person on the other side of you. Partner is on one side and corner is on the other side.

**DEBKA JUMP** A sequence of two jumps. On the first jump, the knees angle diagonally left. On the second jump, the knees are forward.

**DO-SI-DO** A partner movement in which partners move toward one another, pass right shoulders back to back, and then move backward to place.

**ELBOW SWING** A partner movement in which partners hook elbows and walk, run, or skip around in a forward direction, turning 360°.

**FIGURE EIGHT** A series of steps that describe the floor pattern of an "8."

**GRAND RIGHT AND LEFT** Partners face each other and begin to move around the circle in opposite directions giving right hands to each other, then alternating left and right hands with each person in turn.

**HORSE TROT** A "leaping" movement in which the legs bend and reach forward for each new step.

**PARTNER BEAT** Two persons move together with the same tempo.

**RIGHT HAND STAR** Dancers move in a forward direction clockwise with right hands joined in the middle.

**SCISSOR KICKS** A forward or backward kicking movement of the legs in which the kicks occur in sequence.

**SIDEWARD CAMEL ROLL** Feet step from side to side and hips move in "C" from side to side.

## Language-to-Dance Vocabulary

### *Weight Transfer Terms (Locomotor)*

**ACCENT** A forceful step on the designated foot.

**AROUND** A step on the designated foot to begin a sequence of steps that travel around a partner as in a do-si-do.

**AWAY** A step on the designated foot to move apart from a partner as partners face one another.

**BACK** A step on the designated foot crossing in back of the other foot.

**BACKWARD** A step on the designated foot moving away from the facing direction (clockwise or counterclockwise) around a circle or one behind the other in a line.

**CHANGE** A step on the designated foot to begin a change of partners or change of places between two people.

**CLOSE** A step on the designated foot next to the other foot. May occur in any direction.

**CROSS** A step on the designated foot crossing in front of the other foot.

**CUT** A step consisting of a forceful movement toward the supporting leg causing the supporting leg to come off the floor with the knee straight.

**FORWARD** A step on the designated foot moving in the facing direction (clockwise or counterclockwise) around a circle or one behind the other in a line.

**IN** A step on the designated foot toward the center of a circle or in the facing direction when standing side by side in a line.

**OUT** A step on the designated foot away from the center of a circle or away from the facing direction when standing side by side in a line.

**SHUFFLE** A step from one foot to the other maintaining contact with the floor.

**SIDE** A step on the designated foot perpendicular to the facing direction. Dancers are facing center in a circle or side by side in a line.

**SIDEWARD** A step on the designated foot perpendicular to the facing direction. Dancers are one behind the other in a circle or line. (In a circle, OUT and IN usually are substituted.)

**SKATE** A step on the designated foot that slides the foot against the floor.

**STEP** A weight transfer to the designated foot in place (next to the other foot).

**SWAY** A step on the designated foot sideward with a movement of the upper body in the same direction.

**SWIVEL** The toes and heels move sideward either together (toes then heels) or toes of one foot and heels of the other in an alternating motion.

**TOGETHER** A step on the designated foot without lifting the other foot. Weight now is on both feet.

**TOWARD** A step on the designated foot moving closer to a partner as partners face one another.

**TURN** A step on the designated foot that moves the body clockwise or counterclockwise 90° or 180° with a single weight transfer, or a step that begins a multistep rotation (90°, 180°, or 360°).

### *Nonweight Transfer Terms (Nonlocomotor)*

**BEND** A motion of the supporting leg toward the floor as the knee bends.

**BICYCLE** A movement of one leg as if it were pedaling a bicycle. May be a forward or backward motion.

**BOUNCE** A movement of one or both heels that raises and lowers them to the floor. May be thought of as a jump or a hop that doesn't leave the floor.

**BRUSH** A forward, backward, or circular motion of the designated foot against the floor.

**CHUG** A movement of the supporting leg (generally backward) with the foot kept in contact with the floor. (A hop that doesn't leave the floor.)

**CHUKCHE** A motion of the supporting leg that raises and lowers the heel.

**CLICK, HEEL CLICK** A forceful motion of the designated foot against the other foot while it is on the floor or in the air.

**DIG** A forceful motion of the designated foot to the floor with the front part of the foot contacting the floor.

**DRAW** A movement that slides the free foot along the floor up to the supporting foot.

**DROP** A forceful movement of the raised heel to the floor.

**HEEL** A motion of the designated heel against the floor.

**HIT** A motion of one or two hands to the foot or to the partner's hands.

**HOOK** A motion of the designated foot against the back of the supporting knee causing the knee to bend.

**KICK** A motion of the designated leg in front, back, or to the side of the body involving a straightening of the knee.

**LIFT** A motion of the designated leg in front of the body involving a bent knee. The lower leg is angled in front of the supporting leg.

**PIVOT** A motion of the designated foot against the floor, which turns the body to face a new direction. (Weight remains on pivot foot.)

**PUSH** A motion that straightens a raised leg so that it moves diagonally to the floor. The weight is maintained on the other leg during the pushing motion.

**SCUFF** A motion similar to a brush that brings the heel against the floor as the leg moves in front of the body.

**SLAP** A forceful motion of the whole foot against the floor executed with the leg straight out from the body.

**SNAP** A snapping motion of the fingers of one or both hands.

**STAMP** A forceful motion of the designated foot against the floor.

**STRAIGHTEN** A movement that straightens one or both knees from a bent position.

**SWING** A movement that brings the leg in with the knee relaxed. The heel of the supporting foot is often raised as the leg swings.

**TOE** A motion of the designated toes against the floor.

**TOUCH** A motion of the designated toes or heel against the floor.

**UP** A motion of the designated leg in front of the body begun by raising the knee.

### *Beginning Dance Steps*

**CHERKESSIYA** IN, STEP, OUT, STEP

**GRAPEVINE** CROSS, SIDE, BACK, SIDE

**GRAPEVINE PATTERN** SIDE, CROSS, SIDE, BACK or SIDE, BACK, SIDE, CROSS

**POLKA** HOP, FORWARD,*/CLOSE, FORWARD

**SCHOTTISCHE** FORWARD, FORWARD, FORWARD,* HOP

**STEP HOP** FORWARD,* HOP

**THREE** FORWARD, FORWARD, FORWARD,* REST

**TWO-STEP** FORWARD,* CLOSE, FORWARD, REST

**YEMENITE** SIDE, SIDE, CROSS, REST

*BACKWARD, IN, OUT may be substituted.

### *Intermediate Dance Steps*

**CSÁRDÁS**

**Single** SIDE, CLICK

**Double** SIDE, CLOSE, SIDE, CLICK

**DRMEŠ** BEND, BOUNCE/BOUNCE

**HARMONICA** CROSS, BACK, SIDE, HOP

**HOP/STEP, STEP** HOP/STEP, STEP

**KOLO STEP** HOP/SIDE, CLOSE; SIDE, HOP

**REVERSE THREE** FORWARD, REST, FORWARD, FORWARD

**RIDA**

**Closed** CROSS, SIDE

**Open** SIDE, CROSS

**STEP HOP/STEP** STEP, HOP/STEP

**WALTZ** FORWARD,* FORWARD, CLOSE

*Other facing or traveling directions may be substituted.

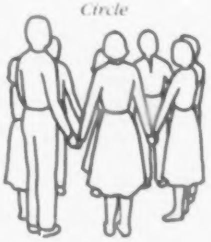
### *Nonpartner Formations*

**BELT HOLD** Dancers wear belts loosely fastened around their waists. With palms toward the floor, dancers grasp the belt of the person on either side of them in front of the hip (fingers go over the belt). The right arm is over the neighbor's left arm for moving right. The left arm is over the neighbor's right arm for moving left.

**BROKEN CIRCLE** Dancers are arranged in a single circle with one place in which the hands are not joined, thus establishing a leader.

**CIRCLE** Dancers are arranged in a single circle with or without hands joined. (See *Circle* illustration.)

*Circle*

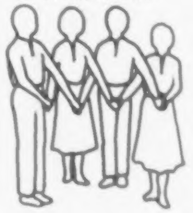


**FREE FORMATION** Dancers are scattered around the dance space in a random pattern.

**LINE** Dancers stand side by side. Line may be short with three to five dancers or long with one leader.

**OPEN CIRCLE** Dancers are arranged in circle formation but hands are not joined during the dance.

*Front Basket*



**FRONT BASKET** Dancers stand in a circle or line and spread their own arms sideward in front of the persons on either side. Hands are joined with persons one beyond the dancer on each side. The underneath arm corresponds to the traveling direction. (If the basket moves right the right arm is under.) (See *Front basket* illustration.)

**REVERSE BASKET** Same as front basket with hands joined in back of the dancer on each side. The arm on top corresponds to the traveling direction.

### *Partner Formations*

**DOUBLE CIRCLE (PARTNERS FACING COUNTERCLOCKWISE OR CLOCKWISE)** Partners are arranged in a circle side by side with both dancers facing in the same direction.

**DOUBLE CIRCLE (PARTNERS FACING EACH OTHER)** Partners are arranged around a circle. Outside partner faces toward the center (IN) and inside partner faces away from the center of the circle (OUT).

**HEADS** The two sets of partners in a square set who face each other across the set; one set of heads has their backs to the music. (See *Square set* illustration.)

**LONGWAYS SET, CONTRA LINE** Partners are in a double line facing each other or facing the head of the set. (See *Longways set, Contra line* illustration.)

**SIDES** The two sets of partners in a square set who face each other and are not heads. (See *Square set* illustration.)

**SINGLE CIRCLE** Partners stand side by side in a single circle facing toward the center or around the circle.

**SQUARE SET** Eight persons (four couples) are arranged so that one couple is on each side of a square facing the center.

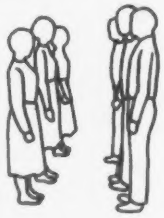
**STAR** Four or more persons all join right or left hands in the middle of their circle. (See *Star* illustration.)

### *Group Formations and Handholds*

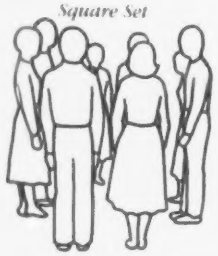
**ESCORT HOLD** Dancers are side by side or diagonally forward of one another. The hand in the moving direction hooks the bent elbow of the person ahead. The other hand is at the waist, elbow bent, with the back of the hand on the hip. Occasionally the escort hold requires dancers to be very close together in which case the arm in the moving direction is underneath the neighbor's arm.

**LINE AND CIRCLE "T" (SHOULDER HOLD)** Arms are extended sideward at shoulder level to the near shoulders of the dancer on either side. Elbows are straight. Right arms are in back and left arms in front. (See *Line "T" shoulder hold* illustration.)

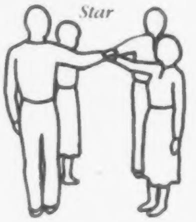
*Longways Set, Contra Line*



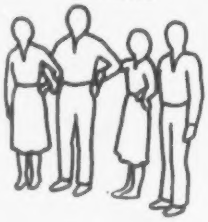
*Square Set*



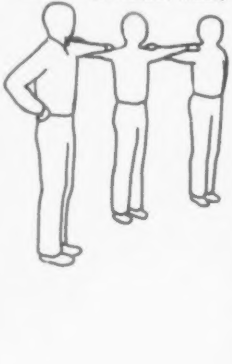
*Star*



*Escort Hold*



*Line "T" (Shoulder Hold)*



**LITTLE FINGER** Little fingers are joined at shoulder level. The right hand takes the neighbor's left little finger supporting it from underneath.

**MACEDONIAN** "W" hold with the arms pulled in toward the center.

**"U"** Hands are joined as in the "W" position, and arms are raised above the head.

**"V" (KOLO HOLD)** Hands are joined with arms down. The left palm faces to the rear (OUT) and the right palm faces to the front (IN). The left palm is on top. The right hand supports. (See *"V" [Kolo hold]* illustration.)

**"W"** Hands are joined at shoulder level with elbows bent. The right hand supports the neighbor's left hand. A convenient way to form this handhold is to take the "V" position as described and raise the arms. (See *"W"* illustration.)

### *Partner Positions and Handholds*

**BEHIND THE BACK HOLD** Hands are joined behind partners' backs. Dancers assume the elbow swing position with right hips adjacent. Each person extends the left hand behind the back to join the partner's hand.

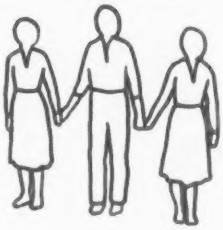
**DOUBLE SHOULDER** This modification of the shoulder-waist position is used when two males or two females are partners. Dancers hold each other's shoulders. (See *Double shoulder* illustration.)

**ELBOW SWING** Partners hook right or left elbows to walk, run, or skip. (See *Elbow swing* illustration.)

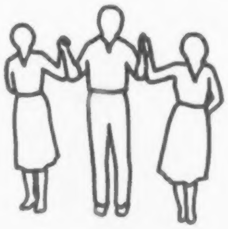
**ISRAELI TURN** Partners stand with right hips adjacent to each other. Right arms are extended in front of partner, holding the partner at the waist. Left arms are held high. (See *Israeli turn* illustration.)

**SHOULDER BLADE** Facing each other, dancers hold partners at the shoulder blades (female's arms above male's arms).

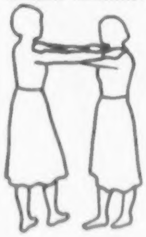
*"V" (Kolo Hold)*



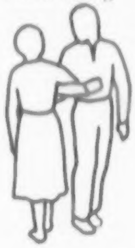
*"W"*



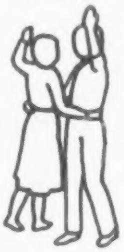
*Double Shoulder*



*Elbow Swing*

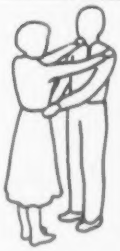


*Israeli Turn*



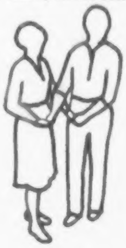
**SHOULDER-WAIST** Partners face each other. Male holds the female at her waist. Female's hands are on the male's shoulders. (See *Shoulder waist* illustration.)

Shoulder-Waist



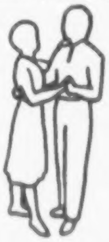
**SKATER'S HOLD or CROSS-HAND HOLD** Partners are side by side with right hands joined in front of the right partner and left hands joined in front of the left partner. Right hands are joined on top and left hands are joined underneath. A promenade is sometimes danced in this position. (See *Skater's hold/Cross-hand* illustration.)

Skater's Hold/Cross-Hand Hold



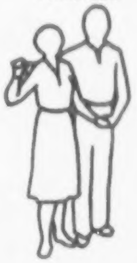
**SOCIAL DANCE (CLOSED POSITION)** Partners face each other. Male holds the female's right hand in his left hand. Male's right hand holds the female's back above the waist. The female's left hand is placed on the male's right shoulder. (See *Social dance* illustration.)

Social Dance (Closed Position)



**VARSOVIENNE or PROMENADE** Partners are side by side with the male to the left of the female. Right hands are held at the female's right shoulder (male's right arm is straight across female's shoulders). Left hands are joined in front of the male with the female's left arm straight. (This position does not require a coed setting.) (See *Promenade* illustration.)

Promenade



# Appendix F

# Alphabetical Index of All Dances

This appendix lists all of the beginning and intermediate folk dances that have been presented throughout the book. Each dance title is given, along with the following information: the pronunciation and translation (when applicable), the country of origin, and the *Rhythmically Moving (RM)* or *Changing Directions (CD)* recording on which the selection can be found.

| ***Dance*** | ***Pronunciation*** | ***Translation*** | ***Country of Origin*** | ***Recording*** |
|---|---|---|---|---|
| Ahavat Hadassah | (ah-hah-VAHT hah-DAH-sah) | The Love of Hadassah | Israel (Yemenite) | *CD 2* |
| Áis Giórgis | (eye yor-GHEE) | St. George | Greece | *RM 7* |
| Ajde Jano | (EYE-deh YAH-noh) | Come on, Jana | Serbia (Yugoslavia) | *CD 4* |
| Ajde Noga Za Nogama | (AY-day NOH-gah zah NOH-gah-mah) | Let's Go, Foot Behind Feet | Croatia (Yugoslavia) | *RM 5* |
| Al Gemali | (ahl geh-mah-LEE) | | Israel (Yemenite) | *CD 4* |
| Alley Cat | | | United States | *RM 3* |
| Alunelul | (ah-loo-NEH-loo) | The Little Hazelnut or Hazel Tree | Romania | *RM 6* |
| Amos Moses | | | United States | *RM 8* |
| Ana Halach Dodech | (ahna hah-LACH doe-DEHCH) | Where Did My Beloved Go? | Israel | *CD 1* |
| Apat-Apat | (AH-paht AH-paht) | Four by Four | Philippines | *RM 4* |
| Argós Hasápikos | (ARE-gohs hah-SAH-pee-kohs) | Butcher's Dance From Argos | Greece | *CD 5* |
| Armenian Misirlou [also Sirdes] | (MEE-zeer-loo) [also SEAR-dess] | Popular Greek "Misirlou," a girl's name | Armenia | *RM 9* |
| At Va'ani | (aht vah-ah-NEE) | You and Me | Israel (Yemenite) | *CD 1* |
| Azul Cielo | (ah-SOOL see-EH-low) | Blue Sky | Mexico | *CD 5* |
| Bannielou Lambaol | (bah-NYEH-loo lahm-BAH-ohl) | Banners of Lampaul | France (Brittany) | *RM 8* |
| Bat Arad | (baht ah-RAHD) | Daughter of Arad | Israel | *CD 1* |
| Bat Tsurim | (baht tsoo-REEM) | Daughter of the Rocks | Israel | *CD 4* |
| Bechatzar Harabbi | (beh-cha-TZAR hah-rah-BEE) | In the Rabbi's Garden | Israel (Chassidic) | *RM 6* |

| *Dance* | *Pronunciation* | *Translation* | *Country of Origin* | *Recording* |
|---|---|---|---|---|
| Bekendorfer Quadrille | (BECK-en-door-fur quad-RILL) |  | Germany | *RM 4* |
| Bele Kawe | (BAY-luh KAH-wee) |  | Africa (Creole) (Caribbean Island of Carriacou) | *RM 3* |
| Betof Utzlil | (bay-TOFF oots-LEEL) | With Drum and Ring of Bells | Israel (Yemenite) | *CD 5* |
| Big Circle Dance |  |  | United States | Various selections from *RM 1–9* |
| Bisdot Bet-Lechem | (beez-DOH bet-leh-CHEM) | The Fields of Bethlehem | Israel | *CD 4* |
| Bossa Nova |  |  | United States (Latin Melody) | *RM 7* |
| Branle Normand | (branl-nor-MAHN) | Branle From Normandy | France | *RM 6* |
| Bulgarian Dance #1 |  |  | Bulgaria | *RM 8* |
| Carnavalito | (car-nah-vah-LEE-toe) | Little Carnival | Bolivia (Andean) | *RM 5* |
| Cherkessiya | (chair-kuh-SEE-yuh) | Dance of the Cherkessiyan People | Israel | *RM 2* |
| Chiotikos | (he-YO-tee-kohs) | Dance From Isle of Chios | Greece | *RM 9* |
| Ciocarlanul | (cho-kur-LAH-noo) | The Lark | Romania | *RM 8* |
| Circle Csardas | (CHAR-dahsh) |  | Hungary | *CD 3* |
| Close Encounters |  |  | United States | *RM 4* |
| Corrido | (coe-REE-doe) | An Epic Poem or Ballad | Mexico | *RM 5* |
| Count 64 |  |  | United States | *RM 2* |
| Cumberland Square |  |  | England | *RM 3* |
| Dajčovo Horo | (DYE-chaw-voh hoh-ROH) | Hora From Village of Dajčovo | Bulgaria | *CD 6* |
| Danish Masquerade |  |  | Denmark | *CD 4* |
| Danish Sextur [or Familie Sextur] | (SEKS-toor) [fah-MEEL-yeh SEKS-toor] | Dance for Six Couples | Denmark | *RM 5* |
| Debka Chag | (DEB-kah chahg) | Festive Debka | Israel (Arab) | *CD 1* |
| Debka Daluna | (DEB-kah dah-LOO-nah) | Debka From Daluna | Israel (Arab) | *RM 9* |
| Debka Dayagim | (DEB-kah dye-ah-GEEM) | Fishermen's Debka | Israel (Arab) | *CD 5* |
| Debka Druz | (DEB-kah drooze) | Debka of the Druz People | Israel (Arab) | *CD 2* |
| Debka Kurdit | (DEB-kah koor-DEET) | Debka of the Kurdish People | Israel (Arab) | *RM 7* |
| Debka Le Adama | (DEB-kah leh ah-dah-MAH) | Debka of the Soil | Israel (Arab) | *RM 9* |

| *Dance* | *Pronunciation* | *Translation* | *Country of Origin* | *Recording* |
|---|---|---|---|---|
| D'Hammerschmiedsgsell'n | (DHAH-mur-shmeeds-g-ZEHL-n) | The Journeyman Blacksmith | Germany | *RM 7* |
| Dimna Juda | (DEEM-nah YOO-dah) | Smoky Juda (a nonhuman troublesome female who lives in the mountains) | Macedonia (Yugoslavia) | *RM 6* |
| Dimna Juda Mamo | (DEEM-nah YOO-dah MAH-moh) | Dear Smoky Juda | Macedonia (Yugoslavia) | *RM 6* |
| Dirlada<br>[sometimes Dirlanda] | (deer-LAH-dah) |  | Greece | *RM 5* |
| Djurdjevka Kolo | (jer-YEF-kah KOH-loh) | St. George's Day Kolo | Serbia (Yugoslavia) | *RM 2* |
| Dodi Li | (doe-dee LEE) | My Beloved Is Mine | Israel (Yemenite) | *CD 3* |
| Doudlebska Polka | (dood-LEB-skah) | Dance From Bohemian Village of Doudleby | Czechoslovakia | *RM 2* |
| Dragaicuța | (drah-guy-KOOH-tsah) | Girl's Ritual Dance | Romania | *CD 3* |
| Dror Yikra | (drawer yee-KRAH) | Call for Freedom | Israel (Yemenite) | *CD 3* |
| Dučec | (DOO-chets) | Jumping | Croatia (Yugoslavia) | *RM 8* |
| Eleno Mome | (eh-LEH-noh MOH-meh) | Dear Helen | Bulgaria | *CD 6* |
| Eretz Zavat | (air-RETZ zah-VAHT) | Land of Milk and Honey | Israel | *CD 1* |
| Erev Ba | (AIR-rev BAH) | Evening Comes | Israel | *CD 1* |
| Erev Shel Shoshanim | (AIR-ev shell shoh-shah-NEEM) | Evening of Roses | Israel | *RM 3* |
| Ersko Kolo | (AIR-skoh KOH-loh) | Dance of the Ero (people from Užice region) | Serbia (Yugoslavia) | *RM 4* |
| Fado Blanquita | (FAH-doh blahn-KEE-tah) | Little White Fate | Brazil/Portugal | *RM 7* |
| Fatiše Kolo | (fah-TEE-sheh KOH-loh) | Join the Kolo | Serbia (Yugoslavia) | *CD 6* |
| Fjäskern | (f-YESS-kern) | Hurry Scurry | Sweden | *RM 2* |
| Frunza | (FROON-zah) | The Leaf | Romania | *RM 6* |
| Gaelic Waltz |  |  | United States (Scottish Melody) | *RM 1* |
| Good Old Days |  |  | United States | *RM 6* |
| Hadarim | (hah-dah-REEM) | Splendor | Israel | *CD 4* |
| Harmonica | (har-MOAN-nee-kah) | Accordian | Israel | *CD 3* |
| Haroa Haktana | (hah-row-ah hahk-tah-NAH) | Little Shepherdess | Israel | *CD 2* |
| Hasápikos | (hah-SAH-pee-kohs) | Butchers' Dance | Greece | *RM 4* |
| Hashachar | (hah-shah-CHAR) | The Dawn | Israel (Yemenite) | *CD 1* |

| *Dance* | *Pronunciation* | *Translation* | *Country of Origin* | *Recording* |
|---|---|---|---|---|
| Hashual | (hah-shoe-AHL) | The Fox | Israel | *RM 6* |
| Haya Ze Basadeh | (hi-yuh zeh bah-suh-DEH) | Once in a Field | Israel | *RM 2* |
| Hineh Ma Tov | (hee-NAY mah TOVE) | How Good It Is | Israel (Yemenite) | *RM 4* |
| Hole in the Wall | | Contradance | England | *RM 4* |
| Hora | (hoh-RAH) | Circle Dance | Israel | *RM 4* |
| Hora Agadati | (hoh-rah ah-gah-DOT-tee) | Named for Baruch Agadati, a Romanian ballet dancer and creator of Hora | Israel | *RM 8* |
| Hora Bialik | (hoh-rah bee-ah-LEEK) | Named for Haym Bialik, originator of the modern Israeli alphabet | Israel (Chassidic) | *RM 9* |
| Hora Chadera | (hoh-rah chah-deh-RAH) | Hora of the Chader (School) | Israel (Chassidic) | *CD 1* |
| Hora Chemed | (hoh-rah CHEH-med) | Hora of Delight | Israel | *CD 5* |
| Hora de la Rișipiți | (hoh-rah day la ree-shee-PEE-tsee) | Hora From Risipiti | Romania | *CD 5* |
| Hora Eilat | (hoh-rah ay-LAHT) | Hora From Eilat | Israel | *CD 6* |
| Hora Hassidit | (hoh-rah has-sih-DEET) | Chassidic Circle Dance | Israel (Chassidic) | *RM 5* |
| Hora Medura | (hoh-rah meh-dyour-RAH) | Hora of the Campfire | Israel | *RM 3* |
| Hora Nirkoda | (hoh-rah near-koh-DAH) | Let Us Dance | Israel | *CD 1* |
| Hora Or | (hoh-rah OR) | Hora of Light | Israel | *CD 6* |
| Hora Pe Gheața | (hoh-rah pay GYAH-tsah) | Dance on the Ice | Romania | *RM 4* |
| Horat Hasor | (hoh-ROT hah-SORE) | Hora From Hasor | Israel (Arab) | *CD 4* |
| Horehronsky Czardas | (hor-eh-HRON-ski CHAR-dahsch) | Dance From the Hron Valley | Slovakia | *CD 6* |
| Hot Pretzels I | | | United States | *RM 8* |
| Hot Pretzels II | | | United States | *RM 8* |
| The Hustle | | | United States | *RM 9* |
| Ikariotikos | (ee-kah-ree-OH-tee-kohs) | Dance From Isle of Ikaria | Greece | *CD 4* |
| Instant Success | | | United States | *RM 9* |
| Irish Lilt | | | Ireland | *RM 3* |
| Irish Mixer | | | United States (Irish Melody) | *RM 1* |
| Irish Stew | | Two-Part Dance | United States | *RM 2* |
| Işte Hendek | (EESH-teh HEN-dehk) | Dig a Ditch | Turkey | *RM 6* |

| *Dance* | *Pronunciation* | *Translation* | *Country of Origin* | *Recording* |
|---|---|---|---|---|
| Ivanica [or Ivanice] | (EE-vah-neet-sah) | A Song About Macedonia | Macedonia (Yugoslavia) | *CD 3* |
| Jamaican Holiday I | | | United States | *RM 5* |
| Jamaican Holiday II | | | United States | *RM 5* |
| Jambo | (JAHM-boh) | Hello | Ghana, West Africa | *RM 7* |
| Jessie Polka | | | United States | *RM 8* |
| Joe Clark Mixer | | | United States | *RM 1* |
| Kalamatianos | (kah-lah-mah-tee-ah-NOHS) | Dance From the Town of Kalamata ("National Dance of Greece") | Greece | *CD 4* |
| Kalu Raglayim | (kah-LOO rah-glah-YEEM) | The Feet Are Light | Israel | *CD 6* |
| Karagouna | (kah-rah-GOO-nah) | Dance of the Karagounides—plainsmen and farmers of Thessaly | Greece | *CD 3* |
| Katia | (KAH-tyah) | A Girl's Name | Russia | *CD 6* |
| Ken Yovdu | (ken yove-DUE) | Thus Shall They Perish | Israel (Arab) | *RM 8* |
| Kendimé | (KEN-dee-meh) | To Myself | Turkey | *RM 5* |
| Ki Hivshiloo | (key heev-SHE-loo) | For the Vines Have Blossomed | Israel (Yemenite) | *CD 2* |
| Kol Dodi | (coal doe-DEE) | Voice of My Beloved | Israel (Arab) | *CD 3* |
| Korobushka | (kah-ROH-boosh-kah) | The Peddler's Pack | Russia | *RM 8* |
| Kortanc | (KUR-tahnts) | Circle Dance | Hungary | *RM 3* |
| Kriči Kriči Tiček | (KREE-chee KREE-chee TEE-check) | Whistle, Whistle, or Chirp, Chirp, Birdie | Croatia (Yugoslavia) | *CD 6* |
| Kritikos Syrtos | (kree-tee-KOHS seer-TOHS) | Dance From Crete | Greece (Crete) | *CD 5* |
| Kulsko Horo | (KOOL-skoh hoh-ROH) | Horo From Village of Kula | Bulgaria | *CD 5* |
| Kuma Echa | (koo-muh ech-AH) | Arise, My Brothers, and Dance | Israel | *RM 7* |
| La Bastringue | (lah bah-STRAYNG) | | French-Canada | *CD 2* |
| La Raspa | (lah RAH-spah) | The Rasp (Mexican Shuffle) | Mexico | *RM 3* |
| Lakodalmi Tánc | (LAW-koh-dawl-mee tahnts) | Wedding Dance | Hungary | *CD 3* |
| Lamnatseach | (lahm-not-say-ACH) | To the Victor | Israel | *CD 3* |
| Le Landé | (luh-la-rree-DAY) | The Landé | France (Brittany) | *CD 6* |
| Lech Lamidbar | (lech lah-meed-BAR) | Go to the Desert | Israel | *CD 1* |
| Legnala Dana | (LEG-nah-lah DAH-nah) | Dana Was Lying Down | Macedonia (Yugoslavia) | *CD 6* |
| Lemonaki | (leh-moe-NAH-kee) | Little Lemon Tree | Greece (Macedonia) | *CD 3* |

| *Dance* | *Pronunciation* | *Translation* | *Country of Origin* | *Recording* |
|---|---|---|---|---|
| Le'Or Chiyuchech | (ley-ORE chee-you-CHECH) | By the Light of Your Smile | Israel (Yemenite) | *RM 8* |
| Les Saluts * | (lay sah-LEU) | | French-Canada | *RM 1* |
| Likrat Shabat | (lee-KRAHT shah-BAHT) | Welcome, Sabbath | Israel (Yemenite) | *CD 1* |
| Limbo Rock 1 | | | United States | *RM 2* |
| The Little Shoemaker | | | United States | *RM 3* |
| Ma Na'Vu | (mah nah-ah-VOO) | How Wonderful the Sound of the Approaching Messiah | Israel (Yemenite) | *RM 6* |
| Machar | (muh-CHAR) | Tomorrow | Israel | *RM 5* |
| Makazice Kolo | (mah-KAH-zee-tseh KOH-loh) | Little Scissors | Serbia (Yugoslavia) | *RM 7* |
| Makedonikos Horos | (mah-keh-DOE-nee-kohs hoe-ROHS) | Greek Macedonian Dance | Greece (Macedonia) | *RM 9* |
| Man in the Hay | | | Germany | *RM 3* |
| Mayim | (my-YEEM) | Water | Israel | *RM 5* |
| Mechol Hagat | (meh-CHOLE huh-GOT) | Dance of the Winepressers | Israel | *RM 4* |
| Mexican Mixer | | | Mexico | *RM 3* |
| Milanovo Kolo | (MEE-lah-noh-voh KOH-loh) | Milan's Kolo [Milan refers to a man, not a city] | Serbia (Yugoslavia) | *CD 3* |
| Mindrele | (MUN-dreh-leh) | Sweet Girl | Romania | *CD 5* |
| Mishal | (mee-SHAHL) | A Referendum | Israel (Arab) | *CD 3* |
| Misirlou-Kritikos | (MEE-zeer-loo kree-tee-KOHS) | | Greece | *RM 8* |
| Nebesko Kolo | (NEH-beh-skoh KOH-loh) | Heavenly Circle | Serbia (Yugoslavia) | *RM 9* |
| Neda Grivne | (NEH-dah GREEV-neh) | Pretty Neda | Serbia (Yugoslavia) | *CD 2* |
| Nigun | (ni-GOON) | Wordless Melody | United States | *RM 1* |
| Niguno Shel Yossi | (nih-GOO-no shell yoh-SEE) | Yossi's Tune | Israel | *RM 6* |
| Oh, How Lovely | | | United States | *RM 1* |
| Olahos | (OH-lah-hosh) | Fox Dance | Hungary | *CD 6* |
| Pasarelska | (pah-sah-RELL-skah) | From the Town of Pasarel | Bulgaria | *CD 5* |
| Pata Pata I | (PAH-tah PAH-tah) | | South Africa<br>(United States Novelty) | *RM 6* |
| Pata Pata II | (PAH-tah PAH-tah) | | South Africa | *RM 6* |
| Pentozális | (pen-toe-ZAH-leese) | Five Dizzying Steps | Greece (Crete) | *CD 4* |
| Plješkavac Kolo | (PLYESH-kah-vats KOH-loh) | Clap Hands Kolo [clapping dance] | Serbia (Yugoslavia) | *RM 3* |

| *Dance* | *Pronunciation* | *Translation* | *Country of Origin* | *Recording* |
|---|---|---|---|---|
| Popcorn | | | United States | *RM 7* |
| Pravo Horo | (PRAH-voh hoh-ROH) | Straight Dance (One Direction) | Bulgaria | *RM 8* |
| Progressive Circle Dance | | | United States | *RM 2* |
| Rav B'rachot | (rahv brah-CHOTE) | Many Blessings | Israel | *CD 4* |
| Rebetic Hasápikos | (reh-BEH-tick hah-SAH-pee-kohs) | A Hasapikos of the Rebetes | Greece | *CD 6* |
| Road to the Isles | | | Scotland | *RM 5* |
| Romanian Hora | | Triple Hora | Romania | *RM 7* |
| Ronee Bat Tsion | (roan-ee baht tsee-OWN) | Rejoice, Daughter of Zion | Israel | *CD 4* |
| Rumunjsko Kolo | (roo-MYOON-skoh KOH-loh) | Romanian Kolo | Serbia (Yugoslavia) | *CD 4* |
| Rustemul | (roo-STEH-moo) | Named for a Bolt Used in Yoking Oxen | Romania | *CD 5* |
| Salty Dog Rag | | | United States | *RM 9* |
| Santa Rita | (SAHN-tah REE-tah) | Saint Rita | Mexico | *CD 5* |
| Sapari | (sah-pah-REE) | Tell It to Me | Israel (Arab) | *CD 1* |
| Sapri Tama | (sah-PREE tu-MAH) | Tell Me, My Innocent One | Israel (Yemenite) | *RM 7* |
| Sauerlander Quadrille #5 | (ZOWER-lender quad-RILL) | | Germany | *CD 3* |
| Savila Se Bela Loza | (SAH-vee-lah seh BEH-lah LOH-zah) | A Vine (Grapevine) Entwined Itself | Serbia (Yugoslavia) | *RM 6* |
| Sellenger's Round | (SELL-ing-gur's) | | England | *RM 7* |
| Šetnja | (SHEHT-nyah) | Walking | Serbia (Yugoslavia) | *RM 9* |
| Seven Jumps | | | Denmark | *RM 2* |
| Sham Hareh Golan | (shahm hah-RAY go-LAHN) | See the Mountains of Golan | Israel | *RM 9* |
| Sharm-el-Sheikh | (sharm-el-SHAKE) | About the Battle at Sharm-el-Sheikh in 1967 | Israel | *CD 3* |
| Sheikani | (shay-CHAH-nee) | Little Sheik ("a boy's name meaning 'come, be happy'") | Assyria | *CD 4* |
| Shibolet Basadeh | (shih-bo-LET bah-sah-DEH) | A Sheaf in the Field | Israel | *RM 5* |
| Shiru Hashir | (sheer-ROO hah-SHEER) | Sing the Song | Israel | *CD 6* |
| Sicilian Tarantella [or Tarentella Siciliana] | | | Italy (Sicilian) | *RM 6* |
| Silivriano (Kykladitikos Syrtos) | (see-lee-vree-AH-nohs) | Syrtos From Cycladic and Dodocanese Islands | Greece | *CD 5* |
| Skudrinka | (skoo-DRIN-kah) | | Macedonia (Yugoslavia) | *CD 5* |

| *Dance* | *Pronunciation* | *Translation* | *Country of Origin* | *Recording* |
|---|---|---|---|---|
| Sliding | | | United States | *RM 1* |
| Sneaky Snake | | | United States | *RM 4* |
| Soldiers' Joy (Contra) | | | United States | *RM 2* |
| Somogy (Girls' Dance) | (SHO-mo-gee) | | Hungary | *CD 2* |
| Soultana | (sool-TAH-nah) | The Sultan's Wife | Greece | *CD 2* |
| Spanish Coffee | | | United States | *RM 4* |
| Sulam Ya'akov | (sue-LAHM yah-KOF) | Jacob's Ladder | Israel | *CD 2* |
| Sweet Girl (Sirun Akhchik) | | | Armenia | *RM 7* |
| Syrtaki #7 | (sear-TAH-kee) | Little Syrto | Greece | *CD 5* |
| Tanko Bushi | (tahn-koh BOO-shee) | Coal Miners' Dance | Japan | *RM 9* |
| Tant' Hessie | (tahnt hess-SEE-yah) | Aunt Hester | South Africa | *RM 7* |
| Te Ve Orez | (tay veh or-RETZ) | Tea and Rice | Israel | *RM 1* |
| Tipsy I | | | United States | *RM 6* |
| Tipsy II | | | United States | *RM 6* |
| Toi Nergis (also Hoy Nergiz) | (toy nehr-GEEZ) | Dear Narcissus | Armenia | *RM 4* |
| Trata | (TRAH-tah) | Island Dance About Fishermen | Greece | *CD 2* |
| Trei Păzește Bătrinesc | (tray puh-ZESH-teh bah-trih-NESK) | Three Times Be Careful—the Old Ones | Romania (Oltenia) | *CD 6* |
| Troika | (TROY-kah) | Threesome | Russia | *RM 2* |
| Trŭgnala Rumjana (or Trăgnala) | (TRUG-nah-lah room-JAH-nah) | | Bulgaria | *CD 2* |
| Tsakonikos | (tsah-KOH-nee-kohs) | A Peloponnesian Dance From Tsakonia | Greece | *RM 9* |
| Tsamikos | (TSAH-mee-kohs) | | Greece | *CD 2* |
| Tzlil Zugim | (tsleel zoo-GEEM) | The Sound of Bells and Cymbals | Israel (Yemenite) | *CD 1* |
| Twelfth Street Rag | | | United States | *RM 5* |
| Two-Part Dance | | | United States | *RM 2, RM 3,* others |
| Tzadik Katamar | (tzah-DEEK kah-tah-MAHR) | Righteousness Shall Flourish | Israel (Yemenite) | *CD 2* |
| U'va'u Ha'ovdim | (oo-vah-OO hah-ohv-DEEM) | The Lost Ones Will Come Back | Israel | *CD 5* |
| Ugros | (OO-grosh) | Leaping or Jumping Dance | Hungary | *RM 3* |

| *Dance* | *Pronunciation* | *Translation* | *Country of Origin* | *Recording* |
|---|---|---|---|---|
| Uri Zion | (you-REETS zee-OWN) | Arise, Zion | Israel | *CD 2* |
| Ve David | (veh dah-VEED) | King David | Israel | *RM 3* |
| Vranjanka (Šano Dušo) | (vrahn-YAHN-kah)<br>(SHAH-no DOO-shoh) | Dance From Vranje<br>(Shana, Sweetheart, dance pattern) | Serbia | *RM 8* |
| Vulpiţa | (vool-PEW-tsah) | The Little Fox | Romania (Oltenia) | *CD 6* |
| Yankee Doodle | | | United States | *RM 2* |
| Yibanei Hamigdash | (yib-bah-NAY hah-mig-DAHSH) | And the Temple Will Be Rebuilt | Israel | *CD 2* |
| Žalna Majka | (ZHAHL-nah MYE-kah) | Sorrowful Mother | Macedonia (Yugoslavia) | *CD 5* |
| Zemer Atik | (ZEH-mare ah-TEEK) | Ancient Song | Israel (Chassidic) | *RM 4* |
| Zigeunerpolka | (tsee-GOY-nehr-polka) | Gypsy Polka | United States<br>(German Melody) | *RM 2* |

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# About the Author

**Phyllis S. Weikart,** Director of the program "Education Through Movement: Building the Foundation," is one of the country's leading authorities on movement-based active learning and recreational folk dance. She bases her approach to teaching on her ongoing work with students of all ages—from preschoolers to senior citizens. She is the author of numerous movement and dance books, including *Foundations in Elementary Education: Movement; Round the Circle: Key Experiences in Movement for Children; Movement Plus Music: Activities for Children Ages 3 to 7; Movement Plus Rhymes, Songs, & Singing Games;* and *Movement in Steady Beat.* She is the co-author of *Foundations in Elementary Education: Music,* with Elizabeth B. Carlton, and co-author of *Cultures and Styling in Folk Dance,* with Sanna Longden. In addition, she developed the *Rhythmically Moving 1–9* and *Changing Directions 1–6* musical recording series, and the *Beginning Folk Dances Illustrated 1–6* demonstration videos.

Associate Professor Emeritus in the Division of Kinesiology, University of Michigan, and visiting Associate Professor at Hartt School of Music, Weikart is also Movement Consultant for the High/Scope Educational Research Foundation. Her formal education includes a B.S. degree from Beaver College in Pennsylvania and an M.A. degree from the University of Michigan. In addition to being a nationally known and highly respected educator-author, Weikart is a researcher, curriculum developer, workshop leader, choreographer, and promoter of high-quality international folk dance recordings. Through her wide-ranging experiences, Phyllis S. Weikart has developed an approach to teaching folk dance that ensures the success of both teachers and students.

# Teaching Folk Dance

## Successful Steps

**Teaching Folk Dance: Successful Steps** is a comprehensive guide designed to help teachers introduce beginning and intermediate folk dances to students of all ages. The author, **Phyllis S. Weikart,** is a nationally known and highly respected expert on movement-based active learning and recreational folk dance. This book consolidates and expands on the material presented in Weikart's two landmark teaching manuals, *Teaching Movement & Dance: A Sequential Approach to Rhythmic Movement,* and *Teaching Movement & Dance: Intermediate Folk Dance.*

**Teaching Folk Dance: Successful Steps** is an essential resource for teachers of music, physical education, elementary and secondary education, and special education, as well as for persons working with senior citizens. Using the practical teaching methods outlined in this book, teachers will discover that international folk dance is the simplest form of organized recreational dance; it supports and integrates concepts from all curriculum areas and is fun for students of all ages and ability levels.

**Teaching Folk Dance: Successful Steps** includes the following:

- A motor development sequence for presenting folk dances to beginners
- Descriptions of the various folk dance steps used in the beginning and intermediate level dances
- A delivery system for teaching students of all ages, including techniques and strategies for simplifying and modifying dances
- Complete descriptions of over 215 beginning and intermediate folk dances, organized by level of difficulty and including the title, pronunciation, and translation of each dance title
- several appendices that include a glossary of key terms, indexes of all the beginning and intermediate dances found in the book, and a suggested lesson sequence for teaching folk dance to older students

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